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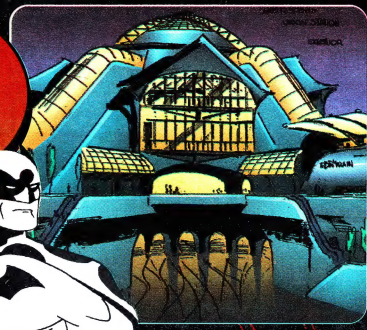

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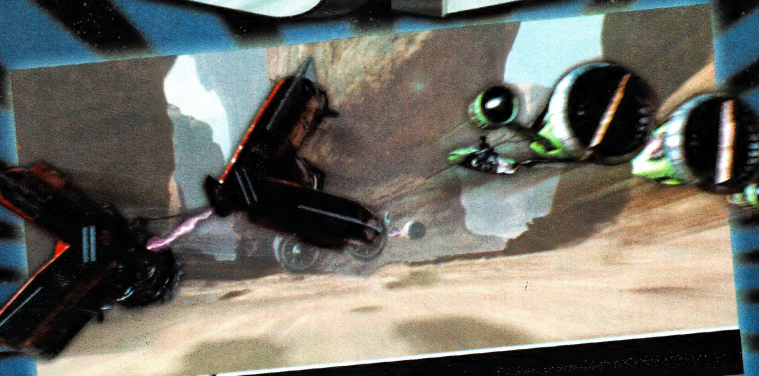

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#1366

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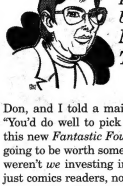
You can't go home again? Maybe not — but you can keep its memory fresh



Editorial by ***Maggie Thompson***

Yes, it's 2000.

But what are your favorite memories of the *1900s*?

Steve Geppi commented to me more than a year ago that — when we talk in the future to people about comics as collectibles — those comic books will take on an aura of extra attraction because they'll be from "the last century."

When currency first comes into circulation, it's novel and we may even hoard it for a time. (Have you been setting aside shiny quarters from the different states? And does it still give you a bit of enjoyment to get the new $20 and $50 bills — in addition to the pleasure of having $20 or $50 in your pocket?) But after a while, it's the *old* currency that you set aside.

I'm old enough to remember the first time I got a Lincoln Memorial-backed penny instead of a wheat penny, though I don't recall precisely when I got my first Roosevelt dime (replacing the Mercury dime) — or when I last got a buffalo nickel in change.

Today, the cachet of comics from the 1900s isn't what you can bet it will be in another decade. *This* is the opportunity to preserve what will be considered cool — at a time when print runs are at their smallest levels in years.

In 1962 (before the direct market was a gleam in anyone's eye), my late husband, Don, and I told a mail-order comics dealer, "You'd do well to pick up multiple copies of this new *Fantastic Four* series. We think it's going to be worth something someday." (Why weren't *we* investing in the series? We were just comics readers, not comics investors; we were buying them as entertainment. And we couldn't *afford* multiples — no, not even when they were 12¢ each. But it was *his* sideline *business*.)

His response: "Naw, this modern junk'll never be worth anything."

The moral?

If something's good enough to delight you today, chances are excellent that it'll (a) provide a pleasant memory in 20 years and that (b) it'll be pleasant *enough* that people who *didn't* hold onto it when it came out will want to buy it in 20 years.

Moreover, something you loved five years ago is almost certainly available most cheaply *right this minute*. Think for a moment about the edgy title *Nexus* written by wordmaster Mike Baron and drawn by the incredible Steve Rude. This has got to be the best time to put together a complete collection of a series which is *packed* with stories that are entertaining and moving and thought-provoking and are filled from panel border to panel border with endless eye-candy. Nine issues from Capital, 74 (plus 22 reprints) from First, and a lovely bunch from Dark Horse. The most expensive in terrific shape goes for less than $20, and you should be able to pick up most of the rest *very* cheaply. How could you go wrong?

Or the Louise Simonson issues of Marvel's *Power Pack*. The problem will be locating them, not ponying up some incredibly inflated back-issue price on this outstanding all-ages adventure title. (Warning: This applies, of course, only to the Simonson installments – which simplifies collecting, since you won't need *all* 63 issues.)

Also hard to find — but well worth the keeping — will be such titles as AC's *Femforce* and Max Allan Collins and Terry Beatty's *Ms. Tree* (from Eclipse, Aardvark-Vanaheim, Renegade, and DC). The former is fun in traditional super-hero mode; the latter is straight-out detective story in traditional detective comics mode. Both reward collecting; neither will break your budget.

What are *your* comics memories in the year 2000? Which holes in your collection is it time to fill before antiques dealers start marking up prices on any item with a creation date that begins "19"?

This week in Comics Buyer's Guide

On the cover

DC provides an advance look at its urban renewal plans for Metropolis and Gotham City. In addition to altering the cityscape of both, creative teams are adding new technology and upgrading the existing infrastructure to bring both cities into the new year and prepare them for the next century.

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News includes: Clayton Moore dies, there's *Doctor Strange* and other Marvel film news, Scott Lobdell has his *own* movie news, Bud Plant offers discounted graphic novels and collections, Will Eisner dreams an impossible dream, Jack Kirby and Wally Wood's *Sky Masters* is collected, and Wizard says it's received no negative public reaction concerning a "Strip Pokémon" letter. ..... **6 and elsewhere**

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Get reviewed!

Items for *Comics Guide* should be sent to Editor Maggie Thompson.

Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation.

Trade paperbacks for the *Comics Bookshelf* can be sent to Mike Keeney, Comic Corner, 2806-A S. Memorial Pkwy., Huntsville, AL 35801.

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We know! We can't believe the 21st century is in full effect already, either! But have no fear — everything you want and need for the next millennium is in the pages of *Previews*! On the front cover: Magdalena, the holy servant of the Catholic Church, has to investigate a series of killings performed by a vampire in Image's **Magdalena #1**. Around back: It's **Manga Month**, so get ready for the excitement of **Dark Horse's Manga Super Blast!**

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- Unlock the power of the Gear Station and change the future of the world forever in **Image's The Gear Station #1**.
- **Wizard #103** reveals the future, with an offer for a **Rising Stars #1/2** and a free preview book from up-and-coming publisher **CrossGeneration Comics**!

COMICS The heroes have a long way to go before they reach home, but they are having a heck of a time getting there in **Aardvark-Vanaheim's Cerebus Volume 12: Going Home**.

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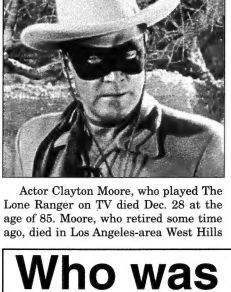
'Lone Ranger' Clayton Moore dies



Actor Clayton Moore, who played The Lone Ranger on TV died Dec. 28 at the age of 85. Moore, who retired some time ago, died in Los Angeles-area West Hills Hospital of a heart attack.

He was born Jack Carlton Moore on Sept. 14, 1914, in Chicago, and his movie credits at the beginning of his career (1937-8) were as Jack Moore. He began as a trapeze artist , started his film career in bit roles, and eventually acted in many adventure films including the classic serial *The Crimson Ghost* (1946). Those credits included such films as *Jungle Drums of Africa, Ghost of Zorro, G-Men Never Forget*, and even a Roy Rogers film, *The Far Frontier* (1949). Many of his films are available for less than $20 on videotape.

When the TV version of *The Lone Ranger* was cast, it was Moore who won the role first played by Jack Deeds in January 1933 on Detroit radio station WXYZ. With Jay Silverheels as The Lone Ranger's companion, Tonto, Moore appeared in the ABC-TV series from 1949 to 1952 and from 1954 to 1957. (John Hart played The Lone Ranger from 1952 to 1954, when Moore left the show in a contract dispute.)

He continued to wear the mask for years thereafter, including in the Stan Freberg Jeno's Pizza commercial that parodied a Lark cigarette commercial of the time. When producers of *The Legend of the Lone Ranger* (1981) prepared publicity for that version, they got a court order which forced Moore to drop the mask; he wore wrap-around sunglasses instead, until the order was lifted in 1984. CNN quoted a 1985 Los Angeles Times interview: "I like playing the good guy." He said that, as a child, ""I wanted to be either a cowboy or a policeman. As The Lone Ranger, I got to be both."

He and his late wife, former actress Sally Allen, had one daughter, Gwen. He has an active fan following with such websites as:

. *http://members.tripod.com/~ClaytonMoore/conecoll.html*

Moore had retired and, while he said he appreciated fan support, he no longer responded to fan mail or signed autographs. The Sept. 6, 1999, issue of *People* offered a short article about his 85th birthday and the 50th anniversary of the TV show.

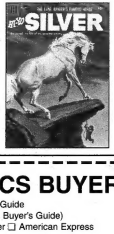
The cable channel AMC will carry *The Lone Ranger* (1956, 1:26) Jan 13 at 4 p.m. ET and *The Lone Ranger and the Lost City of Gold* (1958, 1:20) Jan. 11 at 10 a.m. ET and Jan. 26 at 10:45 a.m. ET. Both starred Moore and Silverheels.

Who was that (Four-Color) masked man?

By Patrick Daniel O'Neill

Not long after *The Lone Ranger* became a successful radio series in 1933, the character was licensed to appear in a comic strip syndicated by King Features. The first strip was Sept. 11, 1938, and by 1939, it was appearing in 100 papers daily and Sunday. Artists included Ed Kressy, Jon Blummer, and Charles Flanders; scripters included Paul S. Newman.

Western Printing and Publishing acquired comic-book rights to the masked rider of the plains, and the character began appearing in that format with *Dell Four Color* #82, in 1945. After another half-dozen one-shots in the *Four Color* run, the Ranger got his own title in 1948. Although the TV series starring Clayton Moore began airing Sept. 15, 1949, the comic book didn't reflect that until #112, the first to feature Moore on a photo cover.



According to Terry Klepey, editor of the newsletter *The Silver Bullet*, Tom Gill supplied most of the comic-book art to depict the Moore rendition of the Ranger, and comics historian Mark Evanier said that prolific writer Paul S. Newman wrote the majority of the comic-book stories throughout the 1950s and '60s.

During this period, perhaps the height of the masked man's popularity, two other titles were spun off from the comic book. The first was a 33-issue run of *The Lone Ranger's Companion, Tonto*, beginning in 1951 and ending in 1958; the second was a 36-issue stint featuring the masked man's mount, titled (in full) *The Lone Ranger's Famous Horse, Hi-Yo Silver!* That series began in 1952 and ran until 1960.

There were numerous one-shots and specials, including a Cheerios giveaway in 1954, *Lone Ranger Golden West* in 1955 (reprinted in 1966), *Lone Ranger's Western Treasury* (two issues, in 1953 and 1954), and *Lone Ranger Movie Story*, adapting the theatrical feature released in 1956. Klepey said this might have been the first time the comic-book Ranger appeared in Clayton Moore's famous form-fitting blue suit.

Moore appeared on the ABC TV series from 1949 to 1952, was replaced by John Hart for two seasons, and then returned to the role from 1954 to 1957. From that point, the show was in reruns, which had begun in 1953, at one point or another on all three networks. The regularly published comic book ended in 1962, but sporadic issues from Gold Key came out until 1977.

Evanier said that another publisher almost got its hands on the character in the early 1970s. "Marvel had negotiated with Lone Ranger Inc. to do a comic book — planned to be by Roy Thomas and Gil Kane — in 1971," he told ***CBG***. "I was at the Gold Key offices and mentioned that to them, noting that they must have lost the rights. And they said, 'No, we haven't. We just stopped publishing it.' Apparently, Lone Ranger Inc. didn't realize the Gold Key rights to the character hadn't expired and sold them to Marvel. When Gold Key informed them of this, they canceled the Marvel deal, and Gold Key then published a reprint version for a few years."

That ended the comic-book adventures of The Lone Ranger until 1994, when Topps produced a four-issue miniseries with art by Tim Truman, featuring versions of the masked rider and his Indian companion that bore little resemblance to Clayton Moore's steadfast hero and Jay Silverheels.

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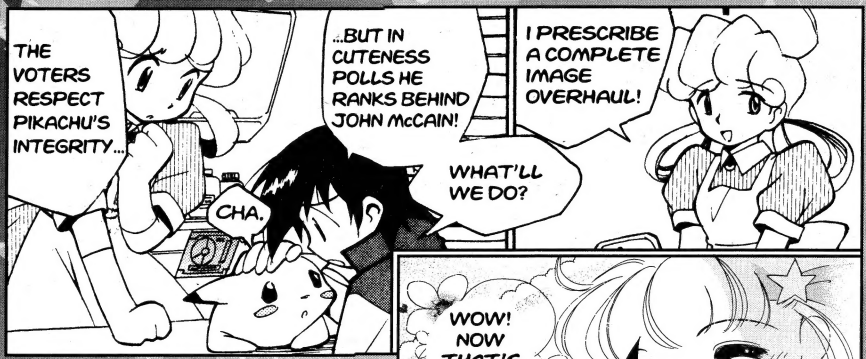
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Marvel movie news: *Doctor Strange* for 2001?

By Rob Allstetter

Columbia Pictures has acquired the rights for a live-action Doctor Strange movie and reportedly is "fast-tracking" the project. Marvel's Avi Arad and Matt Edelman will executive produce and co-produce, and Don Murphy of Angry Films will produce.

In a "picture-perfect" scenario, Murphy told ***CBG*** that *Doctor Strange* could be in theaters as early as summer 2001. "It's going to be great," Murphy said. "What do I like about the character? Well, he's not just some guy walking around in long underwear. I totally see it working as a movie."

David Goyer, who wrote both *Blade* and its upcoming sequel, worked on a previous incarnation of *Doctor Strange*. A writer for Columbia's new *Doctor Strange* has not yet been named. There was a TV movie called *Dr. Strange* in 1978 which starred Peter Hooten, Jessica Walter, and John Mills, among others, but ther's been nothing since.

"This is a square-one start-over," Murphy said. "It might be David. He and I are actually talking and it might be him, but it might not be. We're doing a Harlan Ellison project together right now."

Murphy said the villain facing Doctor Strange — who was featured in a 1979 TV movie on CBS and also appeared in the *Spider-Man* and *Incredible Hulk* animated series in the past few years — will be Baron Mordo. "I think that's where we're headed," he said. "Sounds like the best choice."

Murphy said no actors have been targeted to play Doctor Strange but he envisioned someone like Ben Affleck.

Doctor Strange is just one comics-related movie Murphy is producing. Others include *Iron Man*; Alan Moore's *From Hell* and *The League of Extraordinary Gentlemen*; *Death: The High Cost of Living*; *Astro Boy*; and *Parasyte*.

Iron Man is now set up at New Line, which also produces Marvel's *Blade* movies. Both Nicholas Cage and Tom Cruise have expressed interest in the character in the past, and a previous script — which will not be used — was written by Jeff Vintar. "It's at square one again," Murphy said, adding that no writer has yet been attached.

As with *Doctor Strange*, Murphy said he can see *Iron Man* working as a film. "He's like Howard Hughes meets James Bond," Murphy said of Iron Man. "He's got a lot of toys and he's out there fighting crime.

"I can see a guy wearing a suit of armor. It's got a lot of potential for a series of movies." Murphy said a villain for *Iron Man* had not been determined yet.

Lobdell lobs movie ideas

By Rob Allstetter

Scott Lobdell has announced that he has completed the first draft for a live-action movie based on his *Hellhole* comic-book series.

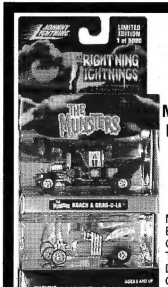
"I just turned in the first draft and I am awaiting notes from Miramax."

Hellhole is part of a five-picture deal Lobdell has with Miramax. He said he will vary the nature of his movies. "*Hellhole* is an action-adventure with supernatural undertones. The next one is a comedy called *Last Man on Earth*, which is about the last guy on Earth; imagine if Adam Sandler were the last guy on Earth. The next two after that will be romantic comedies and then probably another action-adventure franchise."

In addition to his work for Miramax, Lobdell said there is a possibility of a movie based on his *Ball and Chain* mini-series from WildStorm.

"Tom Cruise's production company, Cruise-Wagner, is in discussions with Warner Bros. to do it as a feature film," Lobdell said. "Wishful thinking on my part: If you look at *Ball and Chain* #1, the characters' names are Edgar and Mallory. But it was originally Thomas and Mallory. And I was thinking, 'If Tom does this movie, he's not going to want to play this part where his name is Tom. So I changed it to Edgar. And, if you look at the page where she's moving out, there are two boxes, one that says 'Mallory's stuff" and there's a box that says 'Thomas' stuff,' because we never got around to rewriting that little piece in the art.

"So there's a piece of trivia. We didn't get any mail about it from people demanding to know who Thomas was."



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JANUARY AT A GLANCE

ON SALE JANUARY 5

Dark Horse Extra #19
Oh My Goddess! Part VIII #1: Childhood's End #1
R.I.P.D. #4

ON SALE JANUARY 12

Angel #3
Edgar Rice Burroughs' Tarzan: The Rivers of Blood #3
Hieroglyph #3
Masakazu Katsura's Shadow Lady #16: The Awakening #4
Star Wars: Union #3

ON SALE JANUARY 19

Dark Horse Presents #150: DHP2K
Ghost: No World So Dark (trade-paperback collection)
Groo: Mightier than the Sword #1
Gunsmith Cats: Kidnapped #3
Sin City: Hell and Back #7
SpyBoy #4
Star Wars: Chewbacca #1
Star Wars: Episode I *The Phantom Menace—Manga #2*
Usagi Yojimbo #35

ON SALE JANUARY 26

Aliens vs. Predator: Xenogenesis #2
Blade of the Immortal #41: Heart of Darkness #7
Buffy the Vampire Slayer #17
The Dirty Pair: Run from the Future #1
Ghost #16
The Horror of Collier County #4
Star Wars #14
Superman vs. The Terminator: Death to the Future #2
The World Below: Deeper and Stranger #2
Xena: Warrior Princess #5

the COMICS SHELF

This month in trade paperbacks and graphic novels

November 1999 Top Sales *by* Retailers

1	*Batman: War on Crime*	DC
2	*Batman: The Chalice*	DC
3	*Batman: Strange Apparitions*	DC
4	*All Star Archives Vol. 5*	DC
5	*Pokémon Vol. 2*	Viz
6	*From Hell*	Eddie Campbell
7	*Hellboy: Odd Jobs*	Dark Horse
8	*JLA: Justice for All*	DC
9	*Curse of the Spawn Vol. 2*	Image
10	*Superman: The Doomsday Wars*	DC

Source: **Comics Retailer** Magazine

November 1999 Top Sales *to* Retailers

1	*Batman: War on Crime*	DC
2	*Red Tide*	Dark Horse
3	*Batman: The Chalice*	DC
4	*Batman: Strange Apparitions*	DC
5	*From Hell*	Eddie Campbell
6	*Hellboy: Odd Jobs*	Dark Horse
7	*Pokémon Vol. 2*	Viz
8	*JLA: Justice for All*	DC
9	*Strangers in Paradise Vol. 7*	Abstract
10	*All Star Archives Vol. 5*	DC

Source: Preorders to Diamond Comic Distributors

November 1999 Top Backlist Sales

1	*Batman: War on Crime*	DC
2	*Danger Girl Collection #1*	DC
3	*Danger Girl Collection #2*	DC
4	*Kingdom Come*	DC
5	*Batman: The Long Halloween*	DC

Source: Retailer reorders to Diamond Comic Distributors

A discounted Cowboy Wally

The Cowboy Wally Show by Kyle Baker is available again from Bud Plant. This 128-page brilliantly funny graphic novel follows the twisted, rude behavior of a vile cowboy version of Captain Kangaroo. Originally priced at $14.95, Cowboy Wally is now priced at $7.95.

✪ One of the funniest graphic novels ever, *Sam and Max, Freelance Police*, is available again. Originally $15.95, Bud Plant has priced them at $7.95. *Sam and Max* has been out of print for years and sells out fast. Fans of *Barry Ween* will love this 160-page softcover.

Bud Plant
P.O. Box 1689
Grass Valley, CA 95945

✪ Sequential art legend Will Eisner has adapted the classic story of Don Quixote into a lavishly painted hardcover graphic novel. *The Last Knight* is a touching story of a gallant gentleman a few cards short of a full deck who attacks windmills as if they were enemies. This book is due in early March from NBM and is listed at $15.95. ISBN #1-56163-251-1

✪ In 1958, Jack Kirby and Wally Wood created what many consider the best comic strip ever, *Sky Masters of the Space Force*. All 826 Sunday and daily strips have been collected in one huge volume from Pure Imagination Publishing. This $35 graphic novel is the newest in a line of books dedicated to presenting all of Kirby's work, including obscure and previously unseen works. *Sky Masters* will be available in bookstores or directly from the publisher.

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Retail views by MIKE KEENEY

The Star-Spangled Adventures of Captain Freebird — Sirius

Where is the buzz for this book? *Captain Freebird* is clever, insightful, and surreal while being accessible and funny. The art is a little sloppy but is very clear with an interesting and unique underground comix flair. Imagine *Easy Rider* mixed with *The Maxx* and a splash of *Sam and Max*.

b/w. **$19.95**
ISBN: 1-57989-029-6
Diamond #: AUG991724
FM #: 199910-0358

Why Buy? *Captain Freebird* is great reading and great fun.

Astronauts in Trouble: Live from the Moon — AiT/PlanetLar

Astronauts in Trouble has recently popped up alongside *Strangers in Paradise* and *Bone* on various recommended reading lists. After reading the collection of the first five issues, *Live from the Moon*, it's on mine. *Live from the Moon* is a character-driven, intelligent cross between Heinlein's *Man Who Sold the Moon* and the movie *Apollo 13*. Although it can be hard to tell characters apart, Matt Smith's art is a beautiful mix of Mike Mignola and Kevin Nowlan. Larry Young writes a smart, real world.

b/w. **$12.95**
Diamond #: SEPT991237
FM #: 199911-0018

Why Buy? *Astronauts in Trouble: Live from the Moon* is full of strong personalities, greed, political intrigue, and humor. Young explores logical and practical matters of space travel, heightening the sense of danger and drama. There is a new series being released now, and it's also recommended reading.

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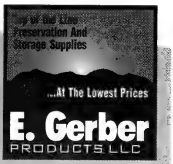

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775R	7-3/4 x 10-1/2	Silver/Gold Comics - 1950's-70's	$16.75	$55.00	$240.00
800R	8 x 11	Gold Age Comics - 1940's-50's	$17.75	$59.00	$255.00
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700M2	7 x 10-3/4	Current Comics- 1990's	$8.00	$30.00	$130.00
725M2	7-1/4 x 10-3/4	Standard Comics - 1970's-90's	$8.25	$31.00	$135.00
775M2	7-3/4 x 10-3/4	Silver/Gold Comics - 1950's-70's	$9.50	$32.00	$140.00
800M2	8 x 10- 3/4	Gold Age Comics - 1940's-50's	$10.00	$33.00	$145.00
825M2	8-1/4 x 10-3/4	Super Gold Age Comics	$10.50	$35.00	$150.00
875M2	8-3/4 x 10-3/4	Large Comics, Mag. & Letter	$10.75	$36.00	$155.00
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750HB	7-1/2 x 10-1/2	Silver/Gold Comics - fits 775	$9.00	$39.00	$135.00
788HB	7-5/8 x 10-1/2	Gold Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7-7/8 x 10-1/2	Super Gold Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8-1/4 x 10-3/4	Large Comics, Mag. & Letter	$12.00	$50.00	$170.00
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By Maggie Thompson

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✂ *Publishers Weekly* for Dec. 13 says voice artist Nancy Cartwright has signed with Hyperion to write *My Life as a Ten-Year-Old Boy*, a book in which she'll talk about 11 years voicing Bart Simpson.

✂ *Publishers Weekly* for Dec. 13 says Stone Bridge Press will go back to press for Helen McCarthy's *Hayao Miyazaki: Master of Japanese Animation*, which shipped in September.

"It's the fastest we've sold 10,000 copies," Marketing Director Don Best told *PW*. The company's 1998 book *The Anime Companion: What's Japanese in Japanese Animation* has sold 20,000 copies so far.

Meanwhile, Miramax' own *The Princess Mononoke: The Art and Making of Japan's Most Popular Film of all Time* has sold out of its 15,000 first printing and will take it back to press.

The story notes that Viz Communications has rights to *Nausicaa* and is releasing a four-title graphic-novel boxed set.

✂ *Sam's Club Source* for January 2000 carries the Harvey Mackay's *Motivational Source* column "Is Your Jar Full?" At its conclusion is "Mackay's Moral": "Hey, even Superman had to work around the kryptonite. So can you."

✂ The Reuters news service reported Dec. 29 that *Peanuts* creator Charles Schulz turned down President Clinton's invitation to welcome the year 2000 at the White House.

Spokeswoman Edna Poehner told Tuesday's *Santa Rosa Press Democrat*, "He's not going to get that far from home while undergoing [chemotherapy] treatment. But he's very flattered that they are thinking of him."

Reuters said, "Since disclosing his disease, Schulz has been deluged with expressions of support from fans around the world. Last week, Rep. Mike Thompson, a California Democrat, said he would nominate the cartoonist for the Congressional Gold Medal, the highest honor Congress may award a civilian."

Update

No negative public reaction, Wizard Entertainment pub says

In ***Comics Buyer's Guide*** #1362, an article dealing with public reactions to adult content in Wizard Entertainment publications described public concern over an issue of *Inquest: The Gaming Magazine*. The article described the condemnation by some parents of "a humorous article on 'Strip Pokémon'," referring to Wizards of the Coast's trading-card game for children.

CBG's report originated with a consumer alert airing on a local news channel, provided to the publication by a concerned retailer. However, Brent Fishbaugh, associate editor of the magazine (which calls itself "InQuest Gamer" on its cover) responded that Wizard Entertainment had not received any complaints whatsoever about the issue.

Fishbaugh clarified that the piece in question was not an article, but rather a letter appearing in *InQuest: The Gaming Magazine* #56. Fishbaugh provided the piece as it appeared to ***CBG***; it, including its headline and the editorial response, follows in its entirety:

STRIP POKÉMON

My girlfriend and I love *Pokémon*. We play all the time, any chance we get. Sometimes — most times — we add a bit of a twist to the CCG that has taken the U.S. by storm. You see what we do is play strip *Pokémon*. The six-prize rule makes for a great format in which to lose clothing. Each time you pick up a prize, your opponent takes off an item of clothing. If you run out of cards to draw, you also run out of clothes to wear. If you can't play a basic, start strippin'. Strip *Pokémon* is fun to play with a sweetheart, but I don't suggest playing with these rules at your local card shop.

Matt VanBuren, Albany, N.Y.

Evolving your Cubone has a whole different meaning at Matt's house.

Humor about the sexual suggestiveness of Pokémon character names (such as Cubone, above) have appeared in a number of venues, including ***CBG***. While most of the player base for the *Pokémon* trading-card game is pre-teen, *Inquest* also directs some features at older readers: The issue in question, for example, features a Medusa removing her bra on the cover and a six-page pictorial and contest asking readers to choose from the "10 sexiest" female characters in gaming.

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Max H. Brooks

I just bought *Batman: War on Crime* and I must say it has some of the most gorgeous art to ever grace the character. Infinite kudos to Alex Ross — I like his "blend of Batmans" in the character design: He incorporates Michael Keaton's cowl, Adam West's utility belt, and Robert Lowery's tights. I hope *War on Crime* has as big an impact on the character in the new millennium as *Dark Knight Returns* had in the late '80s and early '90s.

I have questions I hope the editor can shed some light on. On the back cover, it states this is "Second in a Series." Does that refer to the tabloid "Limited Collector's Edition" size with *Superman: Peace on Earth* as the first, or is there another "War on Crime" edition that I missed? If it's the former, will the third feature Shazam?

Is the color of Bruce Wayne's eyes now and forever officially brown, instead of blue?

Alex Ross always seems to portray The Monkees in his work — are they in *War on Crime*?

Finally, is it just me, or does the Batman in *War on Crime* look incredibly like WCW World Champion Bret "The Hitman" Hart? Did Alex Ross use Hart as his basis or inspiration for his version of Batman?

[The "series" apparently refers to the format and feel of which ***Peace on Earth*** *was the first representative. Bruce Wayne looks pretty much as each artist represents him.*

On the dedication page, Ross thanks "my good friend Matt Paoletti, for his generosity and patience to don cape and cowl, and sweat through many a claustrophobic photo session."]

Randall H. Crawford
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Grand Rapids, MI 49504

I was born in January 1953 (a year known for the end of E.C. comics, the start of *Playboy*, and the first James Bond novel). I recall having second-hand copies of a variety of comics: *Bugs Bunny, Uncle Scrooge, Gyro Gearloose, Littles Lulu* and *Dot*, *Casper*, even a few *Classics Illustrated*. But I credit Superman and Batman with helping me learn to read, Green Lantern and Flash with interesting me in drawing, The JLA with firing my imagination, and Wonder Woman with getting me to my adolescence. So I have no objection to crediting the first new Flash and the final Weisinger-era Superman as the alpha and omega of the Silver Age, even though it tends to favor DC.

But, like many fans my age, I tend to think of the '60s as "The Marvel Age of Comics," even though I realize that was more an advertising slogan than a critically recognized designation. I know that as late as the '80s some at Marvel wanted to believe it never ended, but for me the Marvel Age ran from *F.F.* #1 (of course) until Steranko left *S.H.I.E.L.D.* and *X-Men* (Vol. 1) was canceled.

I did read the DC titles mentioned above, plus *Jimmy Olsen* and *Lois Lane* and *Adventure* well into the mid-'60s. From then on, I was a confirmed Marvelite — but never a Marvel Zombie. I only infrequently sampled Marvel's Western, war, juvenile, or teen model output, except I loved *Green Lantern/Green Arrow*.

As a teen-age Marvelite, I was primarily a Stan Lee fanatic. It may be blasphemy to admit it, but I looked at art for surface detail rather than such esoteric criteria as storytelling or dynamics (much as today's Image fans do), so I didn't really recognize Kirby and Ditko as being that much better than fellow original bullpenners Heck and Ayers. Nor did I give Romita Sr. the credit he deserved.

I considered (and still do) Wally Wood's short run on *Daredevil* to be Marvel at its best. And John Buscema's *Silver Surfer*. Anything Steranko, Neal Adams' *X-Men*, Ditko's *Dr. Strange*. I considered Gentleman Gene Colan to be the definitive artist on any character he drew: Sub-Mariner, Iron Man, Mar-Vell, and especially Daredevil.

In retrospect I guess I'd have difficulty defending my fondness for Don Heck's *Avengers*, but at least I now recognize Kirby's *Fantastic* and

(Continues on page 16)

For Art's Sake — By Chris Smigliano

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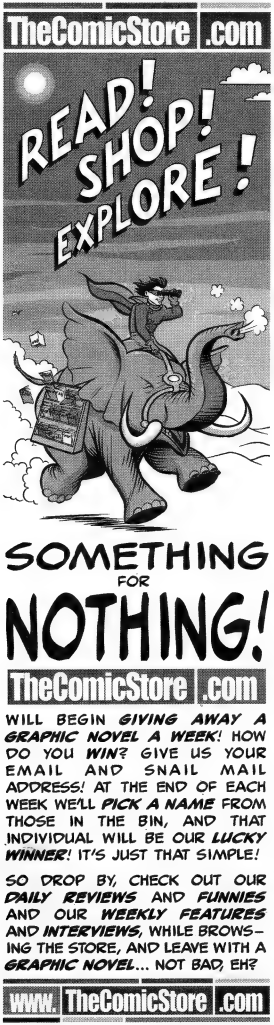
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Oh, So?

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Ditko's classic 37 *Amazing Spider-Man* issues as the pinnacles they were.

I guess because it hit so many peaks in such a short period, Marvel's output in the '70s is often unjustly derided. While it's true that some of the mainstream titles were roughly comparable to the Twinkie ads of that era, on the fringes of its output Marvel produced some of the most exciting material possible within the restrictions of the Comics Code. I'd rank *Master of Kung Fu*, *Tomb of Dracula*, Killraven in *Amazing Adventures*, the Smith *Conans*, Starlin's *Captain Marvel* and *Warlock*, Gerber's *Man-Thing* and *Howard the Duck*, and the occasional Mike Ploog art job up against the best any company from any era can offer.

Then there's the matter of finding a label for the periods following the Silver Age and/or Marvel Age. "What's happening now" terms like "modern age" or "current age" are OK for plastic bags but swiftly become as obsolete as DC's "New Format." Historians will have to define both ends of a "bronze age" before the term will fall into general acceptance (although it may never shake its olympic "third place" or "not as good as ..." connotations).

Meanwhile, those of us who lived through them will still be able to pinpoint specific periods based on their developments, trends, or fads: the early '70s underground comix explosion, the start of the direct-sales market, the "comics art portfolio" period, the mid-'80s "black-and-white boom" (and subsequent bust), the late '80s "smut glut," the early '90s gimmick-laden "Chromium Age," which was followed by the "Zero Age" of giving comics meaningless, non-consecutive, fractional or negative issue numbers. If only for their significant (if detrimental) influence on comics drawing and layout styles, the first few years of the "Image Age" will probably be considered notable.

Who knows? Perhaps even the flourishing of "Bad Girl" comics which were so derided during their heyday may be remembered with fondness, given suitable historical perspective.

Dave Blanchard
2716 Tifft St.
Cuyahoga Falls, OH 44221

Congratulations to *CBG*! With your 1,360th issue, you've produced as close to a perfect magazine as we're likely to ever see. I'm referring, of course, to the "Ask Mr. Silver Age" special, which gave us wall-to-wall comic-book talk. Gosh, wouldn't it be nice if *every* issue of *CBG* had so much pure comics talk?

Anyway, I'd like to personally thank you for turning over the bulk of this issue to Mr. Age (aka Craig Shutt), which, if you ask me, is a trend you ought to continue on at least a semi-annual basis. Certainly, we need to see the second (and third and fourth and fifth —) presentation of the Mopee Awards in the not-too-distant future.

I'm sure everybody's got their own personal favorites that didn't quite make the cut for the inaugural event. I would have thought, for instance, that *Detective* #371 would have easily made the cut, it being the legendary issue in which Batgirl couldn't help Batman and Robin fight crime, because she — had a rip in her stockings!

But that's what makes the Mopees so wonderful a concept: The Silver Age was so deeply steeped in wackiness that a list of no-brainer winners ends up being far longer than any single *Ask Mr. Age* column could hold. So bring on the Mopees again, when we least expect 'em!

My main reason for writing — besides saluting your sound editorial wisdom in devoting so much space this time out to Mr. Shutt's Silvery prose — is to comment on his mostly lucid but occasionally loopy article "When was the Silver Age?" On most of his points, Mr. Silver Shutt and I are in near agreement, although I think his "garden party" analogy is in desperate need of a bit more fertilizer. Still, as Rick Nelson once sang, "You can't please everyone, so you gotta please yourself," and I'll give Mr. Age high marks for coming pretty close to matching my own views of the Silver Age timeline.

However (you knew there was a "however" coming, didn't you?), Mr. Age omitted a huge talking point in his dissertation, one which tends to skew his whole treatise too heavily in favor of super-heroes while ignoring the rest of the titles produced during the Silver Age. (When you get right down to it, the very term "Silver Age" is almost synonymous with "the 1960s." Music aficionados, while acknowledging the dominant British Invasion era of the same era, would never claim that The Beatles, The Stones and The Who were the *only* game in town then.)

In discussing the twilight years of the Silver Age, Mr. Age failed to look at what genre(s) were threatening the once-dominant super-hero hegemony. For instance, he ought to have at least thrown a bone in the direction of *Archie*, which was outselling every other title on the stands during that brief "Sugar Sugar" run in the late 1960s. DC certainly woke up and noticed what was going on, as it quickly rushed recycled efforts like *Leave It to Binky* and *Windy & Willy* into *Showcase* and then launched them into their own titles to join *Swing with Scooter*, soon to be joined by *Debbi* and all her *Dates*.

The teen-humor era was merely a blip on the radar screen, so, for space considerations, it's probably not a big deal that Mr. Age left it out of his article. Harder to excuse, though, is his failure to acknowledge the onset of the horror-mystery comics revival which actually began in 1964 when Warren introduced *Creepy* and reached the four-color world with DC's *House of Mystery* and *Unexpected* titles circa 1967-68.

Within a few years, the trend would enlarge to include fantasy and sword-and-sorcery, as well, led by Conan's first appearance in a comic book in 1970 and all those *Weird*-something comics from DC. It was this push away from super-heroes, accompanied maybe by a loss of innocence in the world at large, that rang down the curtain on the Silver Age.

(It's more than a bit heavy-handed to assume that school-age kids were affected much by the turbulence of the late 1960s, but certainly the young writers and artists coming into the comics industry back then were affected — and were eager to create a darker type of comic book than the sunny titles that characterized the Silver Age.)

All that said, let me once again salute you —and especially Shutt — for producing the single best issue of *CBG* of the millennium, no matter *when* you think the millennium might end. And I'll close with the simple exhortation, "Do it again, Mr. Silver Age!"

[School-age kids were ***tremendously*** *affected by the turbulence of the late 1960s. Many had siblings in Vietnam, the "Flower Power" motif was everywhere, the news was filled with stories of drugs, and assassinations seemed to be ongoing, to the point at which some people didn't want to watch "live" events.*

And don't lose sight of the fact that fantasy titles had been going pretty steadily for years and years. There seemed to be a blip of sanitation when the Code pushed E.C. titles off the newsstands, but ***Journey into Mystery*** *(for example, began in 1952 and chugged along, even when its contents had to be adapted when the Code was imposed.* ***Adventures into the Unknown*** *began in 1948 and continued into 1967.* ***House of Mystery*** *ran from 1951 to 1983.*

And "darkness" can also be explained by writers looking for increasingly attention-getting stories.]

*[****JJM:*** *Just to keep the record straight,* ***Archie*** *wasn't outselling* ***every*** *other title on the stands in the late 1960s — although it made a good run at it.*

According to our Circulation Database, ***Archie*** *sales hovered around 475,000 copies through the mid-1960s until 1968, when it spiked to a high of 566,000 copies. In doing so, it passed* ***Batman,*** *going in the opposite direction following its own pop culture boom. But* ***Archie*** *didn't overtake* ***Superman,*** *which topped the 1968 chart with sales of 636,000.*

As with ***Batman,*** *the gains from the pop culture exposure soon faded for*

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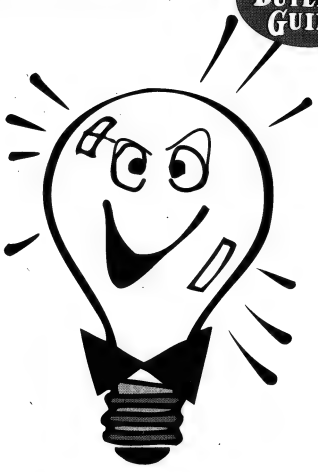

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Oh, So?

From Page 16

***Archie**, and by 1974 it was selling fewer than half the copies it had been selling in 1968.]*

Jeffrey M. Judd
2621 Kings Arm Circle
Centerville, OH 45440

Just got back from another superb Mid-Ohio-Con in Columbus and thought I'd share a few highlights. It was my sixth consecutive (eighth overall) time attending this absolutely wonderful show, and I'd like to compliment Roger Price and all the event organizers and volunteers on a job well done.

I'm not sure if anyone else is as obsessive as I am the day before a big convention, but I must have spent hours checking and refining my six-page want list, trying to decide exactly which items I wanted to spend my money on. And, to complicate things further, as I'm immersed in this process, my list seems to grow each time! Aaaargh! My wife just shakes her head in amusement and reminds me that things will never change. After I've finished with The List, I then attempt to go through my back issues (about 60 long boxes) to pull specific things for signing. Why is it that in my job as operations director of a large behavioral healthcare organization, I can be decisive on a daily basis — but, when it comes to prepping for a convention, I can never make up my mind?

After reluctantly selecting about seven items for signing, I packed my things and headed to my pal Audie's house. The next morning we took our obligatory laps around downtown Columbus before settling on a decent parking space near the Adam's Mark hotel. And then the fun really began! Forget The List. Forget the comics I've brought to be signed. Forget any disciplined approach to purchasing back issues. Heeeeello, Mr. Id! Look at alla dem comics! Hey! There's an *Amazing Spider-Man* #63! Look, a *Brave and the Bold* #82! Oh, check out this *Avengers* #22!

The next thing I know, I'm down to only $50 and I'm carrying around a 30-pound stack of comics.

But, man, I sure love it! I wouldn't trade that exuberant feeling for anything in the world!

Probably, the biggest thrill was at the beginning of the show, when I was intently rifling through a dealer's *Fantastic Four* issues and heard a guy next to me say, "I'm one of the lucky ones. My Mom never threw any of my old comics out." I look over, and, to my amazement, there's Harlan Ellison in a Blackhawks jacket buying funny animal comics! We chatted briefly; then he told me to have fun at the show and left. That was Harlan Ellison?

Later in the day, I stopped by the guest room and listened to a very entertaining Dan Brereton explain to several fans why he doesn't like the dark. I also spoke briefly to Don Rosa lamenting about the status of Disney's duck comics in America (but was heartened to hear that they are selling like hotcakes in Europe). I peeked in on Matt Wagner during his panel and got to pick up a couple of copies of Mark Waid and Stuart Immonen's future Gorilla Comics title, *Superstar*. All in all, it was a pure blast.

I can't wait till Thanksgiving next year.

Ralph Sevush
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Bronxville, NY 10708

As an expatriate Brooklyner, comics lover, and entertainment lawyer, I am in nearly complete agreement with Peter David's recent column regarding the political grandstanding by both New York City Mayor Rudy Giuliani and the U.S. Senate in threatening the Brooklyn Museum with a host of retaliatory actions based on the nature and content of the controversial "Sensation" Exhibition.

Unlike David, however, who went to great lengths to justify the artistic merit of the exhibition, to me the question isn't about whether the exhibition is intolerant or offensive, good art or bad, or even whether it is "art" at all. It is a question of whether the government has the right to punish the Brooklyn Museum, a public institution using taxpayer dollars, for what the Museum chooses to hang on its walls. What limits should we, as a people, impose on the content of our publicly funded cultural institutions? Well, none, I should think — or, certainly, as limited an imposition as we can manage.

Why? Because, while the arts may inspire us and support our social institutions, they may also challenge us, make us question our values and assumptions, provoke us to action. A seeker can describe a new path; a storyteller can light the way to a preferred destination for our national journey. Art, therefore, is a necessary public institution to ensure our cultural, social, and political progress as a free people, and we finance it because we must. The private market economy cannot be solely relied on to support the arts, because it generally gives us what we want, or what we think we want, and not always what is needed.

When Congress established the National Endowment for the Arts in 1965, there was genuine concern and debate that government-sponsored art might lead to "attempts at political control of culture," so steps were taken to isolate and insulate the new agency from the political whims of any given era and keep federally subsidized art free from governmental control. In the Senate report describing Congress' intended mandate for the NEA, it was stated that

> ... in the administration of this act, there [should] be given the fullest attention to freedom of artistic expression. One of the artist's great values to society is the mirror of self-examination they raise so that society can become aware of its shortcomings as well as its strengths. Countless times in history artists who were vilified by their contemporaries because of their innovations in style or mode of expression have become prophets to a later age ... the intent of this act should be the encouragement of free inquiry and expression ... Conformity for its own sake is not to be encouraged, and no undue preference should be given to any particular style or school of thought or expression.

It's 34 years later and it's still a good idea. Not too long ago, the Supreme Court spoke on the issue in the case of *Karen Finley v NEA*: "We have stated that, even in the provision of subsidies, the Government may not 'aim at the suppression of dangerous ideas' ... and if a subsidy were 'manipulated' to have a 'coercive effect,' relief could be appropriate ..."

It seems to me that the government of a free and pluralistic society cannot favor certain types of art over others on the basis of its message. A culture evolves, in part, based on the provocation of its artists. It appears the mayor and the Senate are intent on keeping our society in its crib, paving the way for only the most inoffensive art to be supported and produced. The people who fill the potholes and run the post office now want to tell us what kind of art we, as a society, should patronize.

Democracy is a messy business that relies on an educated and enlightened citizenry — that is its curse and its salvation. To the extent we allow conformist orthodoxies to become the pre-requisite for public funding of art in America, we start to limit the parameters of acceptable public discourse necessary for self-government and we begin down a road to repression and theocracy. Scary times.

(Though the author is the Associate Director of The Dramatists Guild of America Inc., which represents more than 6,000 playwrights, composers, and lyricists writing for the stage, his views do not necessarily reflect those of the DG, but only those of a life-long comics fan and ***CBG*** subscriber.)

Ken Wheaton
783 Peck Rd.
Hilton, N.Y. 14468

This was my fifth year attending the Mid-Ohio-Con, held Thanksgiving weekend in Columbus, Ohio. It has usually been my favorite show. Over the years, the staff and guests have generally been most hospitable and the attendees the most kind and considerate of any show I've ever attended.

In the introduction on the first page of this year's convention program, Convention Director Roger Price speaks of several thousand fans and collectors who have been with the show over the years and speaks of it as a little "family reunion."

He wrote, "Just last year, a man came up to me and introduced himself and his young son by saying, 'My Dad used to bring me to Mid-Ohio-Con when I was a kid. Now, I'm bringing my son.' Very cool and flattering."

I used to think Roger's shows were synonymous with a "father and son" event, too, and suitable for all ages. I no longer feel that way.

What's changed my mind, you ask? The gradual acceptance of indecency that has crept into the show. There is an argument that the inclusion of scantily clad "men's magazine" models doesn't have anything to do with comics or related areas of interest. Yes, they may attract more testosterone-driven attendees and generate more revenue, but they certainly don't belong at a comic-book convention known for years as a family event.

I was shocked, as I walked by one of these "models" and saw one of them posing for a picture with a fan. What's wrong with that, you ask? This woman had a blazer over a transparent nylon shirt. For the photo, she had pulled back the jacket, exposing her breasts for anyone who happened to walk by.

I'm a red-blooded heterosexual man, and I certainly enjoyed the "free show," at least for a moment, on a primal level. The more I thought about this, though, the more it disturbed me. What if that man with the young son had walked by? Would this have been a suitable sight for a child? And how would that man have felt about another "guest" a few booths down with strategically ripped jeans that exposed pretty much most of her naked buttocks?

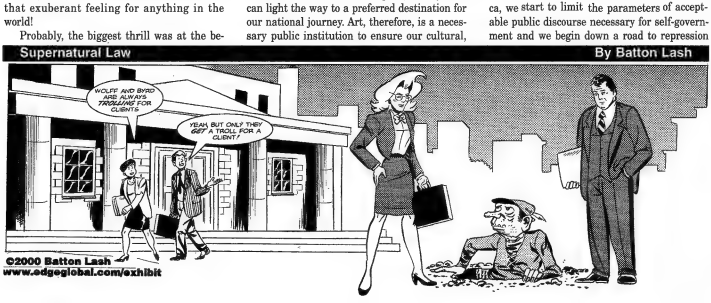
How about outlining some rules of conduct for next year's show, Roger? As you know, some people like to bring their children.

Michael Skidmore
3631 W. Eddy
Chicago, IL 60618

I had intended to write to tell you I could contact Augustus Fulton for you, the winner of the Geeksville cover art in your contest in ***CBG*** #1340. I was just going to tell you to mail it to me and I would see he would get it.

But then the whole holiday spirit overtook me and I couldn't lie. I just really wanted to

(Continues on Page 20)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SEEK LOST FORTUNE IN NORWEGIAN TREASURE HUNT
Hope to Find Quisling's Secret Cache
TRAITOR'S BOOTY IS ON
By KEITH MICHAELS
OSLO, March 28—A new search is under way here for a reported treasure trove of more than $10 million in gold and jewels that was hidden by Vidkun Quisling, head of the World Press Union of Norway, who was executed for treason in 1945.
Reports have been circulated for a number of years that Quisling had left behind a set of directions for finding the location of the cache, giving the location of the gold.
Now, the finding of the treasure has already caused one death, and the search is on for a second man who is said to possess the final piece of the puzzle that would enable someone to find the gold.
Continued on Page 2

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Oh, So?

From Page 18

win that *Geeksville* art. Darn, it stinks being honest sometimes. If you *don't* ever contact him, how about having an auction for it with the money going to the CBLDF?

*[**BWF:** That won't be necessary, because he contacted us the week that we ran the announcement, and we passed the shipping information on to Rich Koslowski, the **3 Geeks** half of the **Geeksville** team. But we sympathize with your yearning.]*

Trevor Sky
1916 Warfield Ave., Apt #2
Redondo Beach, CA 90278

The comic-book store that I frequent deserves recognition and praise.

It's high time I got around to this commendation, as I have been meaning to do it for years. To further illustrate my point, I'll review my comic-book buying experiences from a historical perspective.

My comics retailer is Comics Ink in Culver City, Calif., owned and operated by Steve LeClaire, who runs a terrific store. In addition to Steve, the staff consists of only one employee. Both Steve and Vince are longtime comics fans and extremely knowledgeable about comics. They actually *read* the product that they are peddling. The redoubtable Vince Moore may actually be a bigger comics geek than me, and that's saying something!

The store is intentionally targeted at serious comics fans, and this retailer philosophy is working. For example, the top-selling title at Comics Ink is Alan Moore's *Top Ten*. [*Top Ten* is the ongoing story of a police precinct in a world where everyone is a super-hero (which Moore calls "science hero"). It is by Moore, Gene Ha, and Zander Cannon, a beautiful and intelligent series.] The store attracts a more discriminating, mature reader than the rest of the world.

Steve and Vince strive to provide excellent service to the clientele. They will recommend a comic book that the particular customer might like — and aren't afraid to say whether they didn't care for an individual issue. They can be honest, since the customer relationship is long-term. I ask for their opinions all the time. Sometimes, this is to assist with a purchasing decision, but more often it is just for the fun of discussing comics.

They carry a thorough, diverse selection of comic books. They also carry comics-related publications and high-end specialty items like the Bowen statues and DC Direct material.

When I make my weekly visit to the store, I know that I will see either Vince or Steve, not some high-school kid who never heard of Walt Simonson. This is important to me. I know that the comics I want will be in stock. I know I will be treated fairly, not price-gouged.

In the greater Los Angeles area, we are privileged to have many fine comic-book stores. I actually have one that's very close to my house. However, I happily drive more than 10 miles to Comics Ink each week, driving past several other shops on the way. I'll explain.

When I first discovered comics as a boy in the early 1970s, there was no direct market. I made my weekly comics trip to the local 7-11 store. I can't even imagine what would have happened, if a comics store had been invented then. I would have quaked in disbelief; it would have changed my life.

By the time I hit college in 1980, I found my first comic-book store. It was "The Eye of Agamotto" in Ann Arbor, Mich. Isn't that a great name?

I could write a book about my fond memories of this place and owner Norm Harris. I remember his referring to Frank Miller's *Ronin* as "the greatest thing ever created by human hands." I would have purchased it, anyway. Mark Evanier would be pleased by my memory of Norm's directing me to *DNAgents* #1 as "the best thing published this month, bar none."

Alas, Norm closed his shop years ago, but a friend of mine still occasionally sees him in Ann Arbor.

I relocated to Los Angeles in 1986 and was pleased by the number of comic-book stores. I didn't care much where I bought my comics, as long as I could get my fix of *Nexus, Swamp Thing, Batman, Dreadstar, etc.* By the early 1990s, icky things started to happen. On more than one occasion, a "hot" title would be sold out when I paid my weekly visit to my unnamed regular comics store. The very *next week*, they would have it back in stock and marked up a couple of dollars. Is this any way to treat a regular customer? Gouging him on a comic book that came out that very month? It left a bad taste in my mouth and sent me packing. I was lucky to discover Comics Ink about this time.

The last piece of the story is about a closer comics shop. A few years back, I tried to be logical about it and figured that I could make my weekly comics visit to the nearby store and then visit Comics Ink every three or four weeks to pick up any titles that the closer store didn't carry. I quickly realized that this wouldn't work.

There were several comics *every week* that it did not have. Beyond *X-Men* and *Spawn*, it doesn't have a large variety of titles. I am not talking obscure or esoteric titles here, either. I asked if a Dark Horse title had come in that week, and the clerk had never heard of it.

On a weekday morning, I will see the little parking lot at the nearby store jammed with cars, because the store is jammed with kids for a *Pokémon* tournament. By contrast, Steve at Comics Ink made the decision *not* to carry *Pokémon* cards, since they do not appeal to his core clientele. At first, I couldn't understand why a retailer would pass up such an obvious money maker. I have come to understand that his retailing philosophy is big-picture and long-term.

Unfortunately, you don't see a lot of children at Comics Ink. However, if one happens to enter, he or she is directed to the children's section, which has a wide variety of titles, *including Pokémon*. They carry the comics, not the cards.

I look forward to my weekly comics shopping trip. I want to thank Steve and Vince for all their hard work in making it such a weekly pleasure.

Edward DeGeorge
Publisher, October Comics
P.O. Box 2270
Schiller Park, IL 60176

In the middle of the Pokémania that is sweeping the earth, I have stumbled upon a charming little manga title I heartily recommend. The title is *Panku Ponk!* by Haruko Tachiri, published by Ironcat. I was swept away by the silly mayhem within the pages.

Panku is a chubby bunny rabbit, the pet of an average family consisting of a mom, a dad, and a little girl. His stories can be read in any sequence and are told in three- and four-page bites. Once he gets an idea in his head, it is hard to dissuade him. His persistence and skewed logic get him into constant trouble. The stories deal with things like ghostly hands and troublesome mosquitos and have titles like "Pank's 'Hugging' Business" and "Who's a Copy Cat?"

Though the material will sometimes gleefully depict the extreme effects of a head cold on a bunny or the occasional rabbit flatulence, I saw nothing inappropriate for children of any age. It is a clever and cute comic book that I feel would appeal to fans of *What's Michael* (one of my favorites) and the comic strip *Garfield*. If that *Pokémon* fan you know is looking for something new, steer him to this title.

My only complaint with the title is that, while the first 16 pages contain marvelous stories, the back half of the comic book presents the same stories as they appeared in Japan — with the original lettering and the pages and panels reading from right to left. While the novelty of seeing the material in a foreign language may appeal to young fans, I would just as soon have more stories for my money.

If your store doesn't carry it, ask the owner to order copies. Ironcat can be reached at 607 William St., Suite #213, Fredricksburg, VA 22401, or on the web at *www.ironcat.com*.

The preceding has been an unsolicited review from a new fan of *Panku Ponk!*

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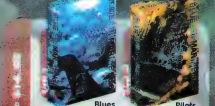

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Ask Mr. SILVER AGE
(JUMPING JETS!)
IF WE METAL MEN FAIL—THE WORLD OF HUMANS WILL BE DOOMED!
GIANT-MAN IS ACTUALLY BEING—ERASED!
by Craig Shutt

Dear Mr. Silver Age,

I've always been a big fan of The Fly and his magic ring. But how did Fly Girl get her powers? What amazing coincidence occurred to give her the exact same powers?

Wally W.
Blue Valley

FLY-GIRL?! I-I DIDN'T KNOW SHE EVEN EXISTED! BUT NO MATTER! NOTHING EITHER OR THEM CAN DO WILL STOP ME FROM BECOMING THE RULER OF THE EARTH!

Mr. Silver Age says: It wasn't all that coincidental, Wal. The short answer is that in "The Menace of the Metal Monster!" in *Adventures of the Fly* #14 (Sep 61), the same other-dimensional dweeb who handed over the first magic ring to Thomas Troy, attorney at law, returned to Earth and gave an identical magic ring to Kim Brand, movie star. End of story.

"Apparently, Turan at some point had tuned his TV to the Captain Marvel Jr. channel and added that "while you rub the ring" part to avoid trouble."

The longer version would explain that Kim's secret origin began when the cube-headed Metal Master accidentally popped into our dimension and aligned himself with a bunch of criminals so he could take over our world. They helpfully suggested he start by killing The Fly. So he tried doing that, using his mastery over all metal to create traps and calamities aimed at offing The Fly, who was visiting his pal Kim Brand at her movie set. Naturally, our insect pal was too cunning for these disasters and traps to stop him, so The Metal Master created two catastrophes at once to ensure one was successful.

Fortunately, Turan, emissary of the Fly people and the aforementioned dweeby guy, was watching on his Fly TV. He popped in next to Kim and explained who he was by recapping The Fly's origin. (Basically, his race was originally Earthlings who lost a magical battle with a bunch of power-hungry despots. They turned most of Turan's race into flies, with a few escaping to another dimension. In return, those who escaped decided to go to war against all evil on Earth using their magic. That included giving Tom Troy his magic ring full of insect powers.)

Now that The Fly was beset with two menaces at a time, Turan returned to bestow a second ring on Kim. When she rubbed the ring and said "Fly Girl!" she changed into a super-powered woman wearing a costume exactly like The Fly's. To change back, she had to say her real name, "Kim Brand!" Apparently, Turan at some point had tuned his TV to the Captain Marvel Jr. channel and added that "while you rub the ring" part to avoid trouble.

Kim helped The Fly stop his twin disasters and then revealed her identity to her amazed pal. He did likewise, and then they went off to track down this unknown menace. The Metal Master had a falling out with his hoodlum pals, who revealed everything they knew, so our Fly pals learned who was behind their troubles. To escape them, MM popped into Turan's dimension and, when our heroes followed, he captured Fly Girl.

Fly Girl came through just fine, thanks to the heat given off by the blinding radiance of millions of fireflies, which she could emit from all over her body and which melted our metal villain. Let's not dwell on that one. Instead, let's just say she made a fine companion to The Fly and the only female addition to the later Mighty Crusaders. What a gal. Fortunately, The Fly was never menaced by *three* simultaneous emergencies, saving us from the creation of Fly Dog.

*The secret of Fly Girl was revealed in **Adventures of the Fly** #14 (Sep 61), adding a feminine insect touch that Spidey never had, curse his luck. But her secret origin was pretty familiar to long-time **Fly** readers.*

The Fly meets Fly Girl!

WATCHING FROM OUR DIMENSION, WE NOTICED THAT THE FLY IS FACING A SITUATION THAT HE CANNOT HANDLE ALONE! THUS, WE DECIDED TO GIVE ANOTHER PERSON THE SAME POWERS SO THAT TWO OF YOU CAN FIGHT EVIL! NOW RUB THE RING AND SAY THE WORDS-- "FLY-GIRL"!
¡GULP!... ALL RIGHT!
AMAZINGLY, AS KIM BRAND RUBS THE MAGIC FLY RING...
¡GASP!... I'VE BEEN TRANSFORMED! I'M WEARING THE SAME COSTUME AS THE FLY!
AYE! NOW GO FORTH TO HELP MANKIND AND SERVE JUSTICE AS HE DOES! TO RETURN TO YOUR IDENTITY AS KIM BRAND, MERELY RUB THE RING AS YOU SAY THE WORDS-- "KIM BRAND"!

*Movie star Kim Brand received powers identical to those of The Fly, in the same easy way Thomas Troy originally received them, in **Adventures of the Fly** #14. Hey, why mess with an origin that works?*

The Joker's gaggy sidekick

Dear Mr. S.,

Why don't any of your basic Silver Age super-villains like The Joker have a sidekick, the way all the super-heroes do?

Harleen Q.
Gotham City

Mr. Silver Age says: I've gotta agree, Harl, super-villains did not have a sterling record when it came to passing the torch. Sure, they had an unending supply of henchmen who were willing to follow their boss into the most bizarre schemes that had never worked in the past, but none of them ever got promoted to Chief Underling.

But when it came to The Joker, well, you're just dead wrong — at least for one shining moment. That instant came in "The Joker's Original Robberies!" in *Batman* #186 (Nov 66), when he began hanging out with a dwarf named Gagsworth A. Gagsworthy, aka Gaggy. Yeah, it makes me want to, too, but I don't write 'em, I just read 'em.

Gaggy wore a jumpsuit in an attractive pattern (at least in The Joker's world of purple suits and green shirts) featuring an orange and black checkerboard with a white ruff at the neck. His combination of slapstick and prop jokes cracked up The Joker, don't ask me why. Clearly, The Joker was insane.

The key here was that, as one generic henchman explained, "That stand-in for a fireplug makes The Joker laugh — and when The Joker laughs hard enough, he comes up with a terrific crime scheme!"

"Don't knock it!" another cautioned. "It works every time." OK.

Needless to say, The Joker and Gaggy thought up robberies that interested the Dynamic Duo, and Gaggy actually managed to knock Robin down during their first melee. But Batman stopped him before he could remove The Boy Wonder's mask (something The Clown Prince of Crime never thought to do), and the gang escaped.

Back at the ranch, er, hideout, Gaggy inspired yet another plan, "my greatest yet!" chortled The Joker. Basically, it involved Gaggy dropping out of a tree onto Batman's shoulders and covering his eyes so The Joker could punch him. Not exactly Dark Knight stuff, huh?

Needless to say, both criminal masterminds wound up in jail together, and they remained bosom pals. Why Gaggy never showed up again is a mystery, but I don't think it's one we want to solve.

*By cracking up The Joker, his new sidekick, Gaggy, inspired The Lancelot of Larceny to create brilliant criminal schemes that landed them both in jail, as usual, in **Batman** #186.*

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- *Horror author **Edward Lee** looks at **Kyle Baker's** millennial head trip, I **Die at Midnight**.*
- *Find out who **Bone** writer **Tom Sniegoski** thinks are the best comics creators in the biz.*

This week in our **Message Boards**

*Our Artists Speak message boards let you chat with some of the top talents in the business, such as **Wildcats** writer **Scott Lobdell** and **JSA** writer **Geoff Johns.***

This week in **The Reading Room**

- *How does the idea of reading samples of your favorite graphic novels and comics online grab you? Right now in our Reading Room, you can peruse a few pages of the hottest new releases, from **Spider-Man** to **Star Wars.***

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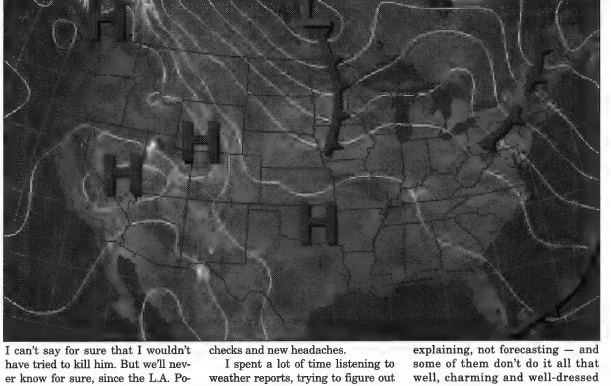
POV
POINT OF VIEW
BY Mark EVANIER



My apologies if you read this already ... but if you did, you were one of the few. It ran some years ago in a comic book I wrote that sold — well, I was going to say it sold poorly, but its numbers compare favorably with the decent-selling comics of today. Nevertheless, it was quickly canceled.

Anyway, I'm busy this week and next, writing something that may meet the same fate. So here's Part One of that article that you probably never saw ...

That's what's happening around the country. Here's what's going on in your neck of the woods ...

My friend Sergio Aragonés and I have something in common: We have both auditioned to be TV weathermen.

I can't tell the tale of Sergio's experience as well as he can, but, basically, in his earlier days, he thought a cartooning weatherperson might be just what the 6 O'Clock News needed. He wangled a non-broadcast try-out but didn't get the job. Among the problems — actually, the only problem but a biggie — was that he didn't know the first thing about weather and had wrongly assumed that someone would supply all that data.

My experience was quite different. How I did not become the next Willard Scott, apart from the obvious lack of need for another Willard Scott, is the subject of this column.

"I still have no idea how to read the AVN/NGM to plot the cyclogenesis of an orographic lift. As a matter of fact, I don't even know what I just typed." — *Mark Evanier*

It started with a strange interest in weather — not so strange when you consider that an awful lot of it was appearing in my living room. I was one year in my new house, and, the first good rain we had, leaks happened. Lots of leaks. Rather than patch, I decided to replace and I selected a roofer — a move which shall henceforth be known as Mistake Number One.

The roofer said he could roof me a whole new roof, complete with three-year warranty. I forked over bucks — 3,000 of them — and he and his men spent a few days traipsing around overhead. I, understandably, assumed they had put a new roof on my abode.

Not so. They re-roofed some sections with what subsequently turned out to be sub-standard materials. Other sections, they left wholly untouched.

Now, I am a peace-loving person. I can count the number of times I have yelled on one hand and still have a finger left over for a rude gesture. I have struck exactly one person in my whole life, and, believe me, he deserved it, and everyone was amazed I hadn't decked the guy weeks before. Still, in light of the problems this roofer created for me, I can't say for sure that I wouldn't have tried to kill him. But we'll never know for sure, since the L.A. Police Department beat me to it.

When the full breadth of his damage became clear, I secured a lawyer and told him to go for blood. The very next day, I picked up the *Times* and found a headline: "Police Slay Crazed Man," dateline Whittier.

A man had ingested enough drugs to be legally declared a Rexall store, chasing it all down with a trough of Jim Beam. In such a condition, he had begun threatening his spouse with a ginsu knife and, when the cops arrived, waved it at them. An officer used his gun, and that was how my roofer and three-year warranty expired. That I felt he got off easy should give you some idea of how much grief this man caused my life.

My attorney attempted to extract financial vengeance from his estate but it was not unlike squeezing juice from a raisin. Mine was not the only roofing job that this man's firm had done with Swiss cheese. I was way back in a long line of claimants, including the proprietors of a big department store and all those injured when its roof imploded from a light drizzle.

But I'm way ahead of my misery here. The first time my "new" roof was subjected to precipitation, it sprung leaks in 10 times as many spots as the old roof. Several destroyed my home's electrical system; others wrecked the heating equipment; still others caused my alarm to short. Walls buckled and cracked, paint bubbled and blistered. A procession of such roofers as could be rousted from the *Yellow Pages* came by and tarred over each leak, as found. But each storm brought new leaks and new damage and new checks and new headaches.

I spent a lot of time listening to weather reports, trying to figure out when I might gain some respite from the destruction and/or get repairmen up there to tar further. I discovered that not all TV weatherfolks were created equal. While all of them took a nod from the National Weather Service and its forecasts, they sometimes disagreed, indicating they were getting predictions and data from diverse sources.

It became evident that at least one of our local weatherpeople had a great deal of trouble saying what he meant. Often, trying to make his segment interesting, he would make a weak approaching front sound like something that could cart Dorothy and a house off over the rainbow. When your health is starting to depend on whether or not there's a pending storm to worry about — and mine sure was — understanding weather hyperbole is vital.

So I procured books on the subject of weather forecasting. I'm not sure why; I just became fascinated by it. Science was never my metier and I still have no idea how to read the AVN/NGM to plot the cyclogenesis of an orographic lift. As a matter of fact, I don't even know what I just typed.

But I came to learn that forecasting the weather has an element of Judgment Call to it. At some point, all the satellites and computers and isobar charts yield very specific probabilities of certain patterns resulting. And some human being — who, alas, may be more schooled in occluded fronts than in communicative English — has to explain those probabilities in terms that Joe Shmo can use to decide whether or not to wash the Buick.

The TV weatherman is more Interpreter than Scientist: His job is explaining, not forecasting — and some of them don't do it all that well, charming and well-dressed though they may be.

I didn't learn all of this from the books. I had a good teacher.

During my ordeal — during times I felt I should be herding animals, two-by-two, through my den — I came to rely on the forecasts of one local TV weatherman more than the others. He was simply more lucid, more precise, and less prone to needlessly foreshadowing monsoons than the others.

As I have been writing this, he is on the local news and, figuring I oughta get his OK before I tell this story, I just called the station and caught him as he came off-camera. He said fine, tell the tale if you like, Mark — but I'd just as soon you didn't mention my name. Fine. I owe the guy that and more, so, in these pages, he will be Hi Pressure.

What paid for all those roofing repairs I did was a job I had writing a TV series that month. We had a lot of Big Name guest stars on our show, so our all-day tapings were often crowded with visitors from all over the studio. One afternoon, I noticed Hi watching us tape, probably killing time until he had to go do the 4 O'Clock News on the same lot.

I couldn't resist. I walked over, introduced myself, and told him most of what I just told you about my weather woes and how helpful I'd found him to be. He was genuinely moved by my gratitude and fascinated to ask me what I thought he was doing right or wrong. Our discussion segued over to the basics of his job and, then, to mine, whereupon a daily ritual began to emerge —

For the next few weeks, Mr. Pres-

sure would amble over to our stage around 2 p.m. each day and he would explain to me all about the weather biz. In exchange, I would explain to him all about how a comedy show gets taped and how stand-up comedians operate.

That was not as odd an interest for him as was the forecasting stuff for me. He was then under "siege" (his term) from the news director of his station. They thought his weather forecasts lacked a certain — sparkle. That he was the best in town at telling you how hot or wet it would be was immaterial: Where were the jokes?

The station had called in a media consultant to juice up its newscasts, and the gent was frontloading the news with "happy talk." Two older, veteran field reporters had been laid off and their salaries rerouted into hair and wardrobe makeovers for the station's anchors.

In Los Angeles, forecasting the weather can be a boring watch: so much of the time, there isn't any. One can only say it's going to be 70° with night and morning low clouds so many times, so many ways.

Of course, when the surf at Malibu is kicking up 10-foot breakers and taking expensive homes on trips to Catalina — or when it's 110° in the shade and there isn't any shade, a station is glad to have a resident weatherman and he needn't resort to much to make his spot interesting. But it isn't that way most of the time in L.A. And even with all the storms we'd had lately in the area and over my dinette set, Hi was getting nagged to make the weather more "interesting."

So I started giving him a hand. I'd give him a joke or two, some line to liven up his broadcasts. Sometimes, just before he went on, he'd steal over to our set with the copy that led into his segment, and we'd work out a line or two he could do about the preceding subject to segue into the weather maps.

In exchange, he gave me personalized weather info, along with phone and computer access codes with which I could receive privileged weather data. I could read the official forecast that one of the private weather services sells its clients and I could read the forecasters' notes and chit-chat about how certain they might be about their predictions. (Today, I can get all the same stuff off the Internet. Back then, it was like he was entrusting me with the keys to the Manhattan Project.)

I didn't tell any of my friends or coworkers about any of this. How do you tell people that you're ghost-writing the weather?

After I stopped working at that studio, I occasionally phoned Hi with a joke or a weather query but our contacts petered out. Then, one day, about a year after I'd first met him, he called and asked me if I had any interest in auditioning to be a TV weatherman.

I couldn't believe what I was hearing. Me? As in, Not Someone Else? Impossible.

One of the reasons it was impossible is that, even had I ever had any interest in doing something of the sort, Los Angeles is a major, major TV market — probably *the* major market for this kind of thing. America abounds in local weatherguys and gals who would sell their parents to a Korean sweatshop if it got them an audition at an L.A. station. You just don't get handed something like this, especially if you aren't seeking it.

And I sure wasn't. I long ago decided that I had about as much business on that side of the camera as I did conducting High Mass at the Vatican. While there are many humans on this planet who can write and perform, there are even more who have but one of those skills and think they have two.

I have a good friend who is a terrific comedy writer and a lousy performer. He is occasionally able, when hired as the former, to inveigle his way into a role on the show. And if he isn't embarrassed beyond belief, he ought to be. Every time I see him on the screen, I take great pride in knowing at least some of the areas at which I stink.

So when Hi asked me if I wanted to audition, my immediate reaction was as if he had called to ask if I wanted to go a few rounds with Mike Tyson. But he went on, urging I consider it.

He explained that his station needed a weekend weatherman — someone to do the Saturday-Sunday programs and to occasionally spell one of the weekday folks. So it wasn't a full-time job, of which I already had one (writing), the only job for which I ever had the slightest interest or competence. And, Hi explained, they weren't looking for a genuine, accredited Meteorologist, which is what he was. Their news director had hired a scout who was trolling the Comedy Store, Improv, and other clubs in search of someone who could take the wire data and present it with a light, witty touch.

Hi had protested, ever so politely, that this was no way to find a weatherman. The News Director had said, "If you know someone who can do the weather and make it interesting, we'll add him to the auditions."

So there it was: my chance. Hi told me I could do it; that he'd work with me as I had once worked with him; that it was only an audition, not a complete Change of Life. And he gave me a few days to consider it.

I considered it. Given the fact that I was already making a decent living and had no interest in advancing in this area, there was absolutely no reason for me to do it. None. And, to this day, I can't tell you why I agreed to the audition but for the fact that it was only an audition and I knew there was no possibility of it amounting to anything more than that.

I did not think, "Gee, it might be fun to do the weather on TV." I thought, "Gee, it might be fun to do the audition." Just the once.

So a date was arranged for me to try-out to be a weatherperson. Next week in this space, I'll tell you what happened — and, by the way, there's a 60% chance of showers and an 80% chance of me making a fool of myself…

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124, and on the 'net at me@evanier.com.

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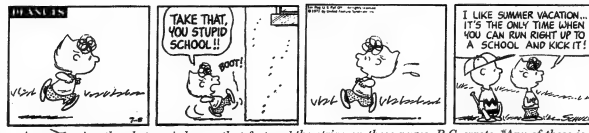
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TAKE THAT, YOU STUPID SCHOOL!!
BOOT!
I LIKE SUMMER VACATION... IT'S THE ONLY TIME WHEN YOU CAN RUN RIGHT UP TO A SCHOOL AND KICK IT!

Accompanying the photocopied page that featured the strips on these pages, R.C. wrote, "Any of these is a great representative of the strip, but I like this one the best."

The 1900s end and so does *Peanuts* — with a Golden flourish

"It'll be funnier this way," Charles Schulz said. We were in his studio in Santa Rosa, and Mark Cohen was about to take a photograph of us. Schulz and I were debating the pose we should assume.

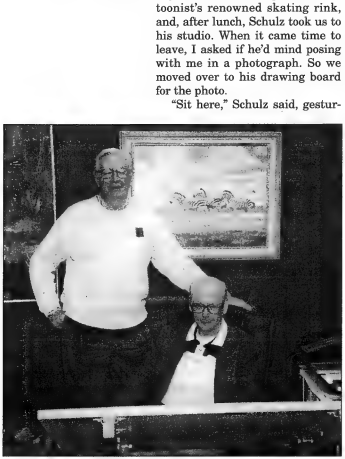
"You can't argue with a man who has been making people laugh for nearly 50 years."
— R.C. Harvey

Mark had arranged for me to meet the creator of *Peanuts* during my visit in the winter of 1998. By this time, Mark was plunged deeply into the business he accidentally fell into: selling original art for cartoonists. It was a business he had been born to do, I thought: He loves cartoons and cartoonists and has collected original art for years. He has worked as a magician and real estate broker, but his passion is cartooning. And comedy.

He is also a poet. At the drop of a syllable, he might start writing a poem, jotting the rhymes on whatever scrap of paper was at hand and then, a few seconds later, reciting an entire lyric.

We had lunch with Schulz that day in the coffee shop of the cartoonist's renowned skating rink, and, after lunch, Schulz took us to his studio. When it came time to leave, I asked if he'd mind posing with me in a photograph. So we moved over to his drawing board for the photo.

"Sit here," Schulz said, gesturing toward the chair at the drawing board.



Schulz is right, this is a funny picture, and the funniest thing about it is how ill at ease Harvey looks sitting at the famed cartoonist's drawing board.

"No," I said, "you should be seated at the drawing board, and I should be standing behind you — the classic, albeit trite, pose of cartoonist and fan."

"No," he smiled, "you sit here and I'll stand behind you. It'll be funnier this way."

You can't argue with a man who has been making people laugh for nearly 50 years. You have to assume that he knows what's funny. I sat. He stood. Mark took the photo.

Later, remembering the worn place in the center of that drawing board, I realized this was the drawing board Schulz had been using ever since he bought it with his first paycheck from the Art Institute correspondence school in Minneapolis, where he went to work after his military service in World War II.

During our conversation earlier, I'd asked him if it was true that he often generated ideas by drawing his characters — just sketching them on a piece of paper until the ideas jelled. Oh, yes, he replied: That's what it's all about, funny pictures.

In recent years, I've heard a few snide comments about *Peanuts*. It's not as funny as it used to be, say some. Not so, I say. *Peanuts* is every bit as funny today as it ever was. Funnier, even.

And now we all have the proof. On the cusp of the strip's 50th year, HarperCollins has issued a delicious commemorative tome, *Peanuts: A Golden Celebration* (hardback, $45). The evidence for the continuing hilarity of the strip is profusely displayed on the 254 pages of this volume that starts reprinting strips with the very first (Oct. 2, 1950) and ends with the Sunday strip for Aug. 1, 1999. (And, yes, copyright notices and dates appear on every strip!)

Divided into sections by decade with about 40 pages allotted to each, the strips appear in chronological order. The pages are huge (10x12"), but since each page accommodates six or seven strips, the dimensions of the strips themselves are about what you'd find in your newspaper.

Sunday strips are scattered throughout, sometimes in color, sometimes not.

That Schulz is permitting — even encouraging — the reprinting of comic strips 30 or 40 or nearly 50 years old is notable. In preparing for an exhibition of original comic-strip art at the Frye Art Museum a year or so ago, the museum director and I wanted to use a panel from *Peanuts* as the logo for the show, but Schulz, although he didn't say we couldn't use the panel, said he preferred we not use it — because it was old art. And he, like most artists, believes his latest drawings are the best ones. (We didn't use the "old" panel.)

Schulz' bias may be reflected in the book at hand: The decade of the 1950s has only 20 pages, while the 1990s has 75. Even so, this is better, for the historic record, than previous commemorative volumes (celebrating 25 years, 35, *etc.*) in which only a handful of strips from the earliest years appear.

But the real treasure in the book is in Schulz' marginal notations, where he comments on this strip and that, this "story," that character, and so on, marking each signal moment in the strip's history with the cartoonist's own thoughts on the subject. Here is the first strip in which Lucy snatches the football away from Charlie Brown at the last moment (Nov. 16, 1952), the first appearance of Pigpen (Aug. 18, 1954), the first of Linus' diatribes on The Great Pumpkin (Oct. 27, 1959), and so on.

All our favorite riffs — Lucy dispensing tart advice behind her lemonade-stand psychiatrist's office, Snoopy fighting The Red Baron, Schroeder at the piano, Marci calling Peppermint Patty "Sir," Charlie Brown and his kite-eating tree, the perpetually losing baseball team, the little red-haired girl — all of them are here. With notes by the creator himself.

In the margins, Schulz tells us about some of the characters as they appear. Lucy started out as a "cute, doll-like" character who didn't develop a distinct personality until Schulz started calling her a fussbudget. Peppermint Patty started with the name, reversing the usual order in which characters are created.

Charlie Brown was named after one of Schulz' co-workers at the Art Instruction correspondence school. Schulz secured permission to use the fellow's name. "He seemed to think it was all right," Schulz writes, "and I remember the day he crossed the room from his desk to mine, looked down at the character I was drawing, and said, 'What a disappointment. I thought I was going to look more like Milton Caniff's Steve Canyon.'"

The book brims with insights and anecdotes like this. It also includes short asides about the television shows and the off-Broadway play *You're A Good Man, Charlie Brown* and a short sampling of letters from readers. The volume begins with a brief autobiographical section and concludes with (wonderful!) a "*Peanuts* Chronology" that marks by year the events and advents in the strip. (Franklin entered the strip in 1968; the little red-haired girl finally appeared in 1998 — but only in silhouette, dancing with Snoopy.)

Herein, too, Schulz explains why Snoopy's doghouse is always depicted in simple profile and why Woodstock speaks only in scratch marks, while Snoopy "speaks" in thought balloons.

But the real treat, of course, is in re-visiting so many *Peanuts* strips between the covers of a single book — in seeing again the characters whose disappointments and triumphs have for so long amused us and alleviated the monotony of the day.

Among my favorites (and Schulz', too): the sequence in which Charlie Brown triumphs as the kid with the sack over his head at summer camp.

In short, this look-back book is a nifty package to carry with you on your way into the next millennium: It will remind you of one of the great artistic achievements of the century that's winding down.

And it will remind you, too, that the great long ramble of the run of *Peanuts* has also concluded.

It ended before it actually reached the 50th anniversary this book celebrates. Schulz began his 50th year at his labor of love last fall, but the 50th anniversary will occur on Oct. 2, 2000.

I had hoped that Schulz' retirement would occur amid much happy hullabaloo — with Roman candles going off in the sky and a band playing. ("There's always a band," saith Professor Harold Hill.)

We've been expecting the announcement for some time. Some of us began supposing that he would lay down his pen at the end of his 50th year — that next fall the dreaded announcement would come.

And some of us knew that Schulz would probably never retire unless forced to: He was, after all, doing what he loved to do, so why would he stop?

So in a way, it's sad that he's been forced, by the exigencies of health, to give up the strip. Sad but, of course, inevitable. No fireworks in the sky. No hilarious hullabaloo. Instead, a sort of apprehensive hope that everything will be all right.

In announcing his retirement, Schulz said that he wanted to focus on his health and his family without the distraction of deadlines. Let's hope that he can make as big a success of his health as he did of his comic strip.

It has been a success virtually without equal.

Lynn Johnston (of *For Better or for Worse*) recently described *Peanuts*' appeal: Schulz, she said, "had the courage to talk about loneliness and loss, about disappointment and anger. In so doing, he profoundly influenced a new generation of comic artists and readers, as well. It was rebellion in reverse; impact with understatement and an honesty that healed even when it hurt."

Perhaps "unwittingly," she goes on, Schulz "helped to unlock a nation's inhibitions ... He made us look at and into ourselves ... Until this funny, gentle, and simply drawn work came to be a part of our culture, we didn't talk too openly about deep personal feelings. You were a failure if you did."

I wouldn't go quite so far as to say that *Peanuts* healed a nation. That's a pretty big order. But the strip did show us kids talking like adults, displaying the same insecurities and quirks as grown-ups. Because they were kids, these personality flaws didn't seem all that important. By the same token, then, neither were the preoccupations that often haunt us as adults.

Moreover, Schulz' kids enabled us to see the humor in our dilemmas. Before we knew it, we were laughing at ourselves. With a giggle, we could put our cares behind us (or beside us) and go on with our lives.

Well, maybe Schulz did heal a nation after all.

Johnston's description appeared in a special supplement to the Oct. 30 issue of the venerated *Editor & Publisher*, the newspaperman's trade mag. The supplement named "the most influential newspaper people of the 20th century" and recited brief biographies of each. Altogether, about 58 names rolled trippingly off the *E&P* tongue: William Randolph Hearst, for instance, and Joseph Pulitzer. And Charles Schulz.

Editorial cartoonist Herbert Block was also among the number. This is a signal event. That a couple of newspaper cartoonists are viewed by the trade's bible as influential at all — let alone being among the 25 "most influential newspaper people of the century" — is a trumpet blast about the importance of cartooning. We all know it's important, us cartoonery types. But to have *E&P* proclaim it to its hundreds of newspaper-editor readers is a stunning confirmation of what we've all maintained.

Not that there's anything very new about it. Pulitzer knew it. Hearst knew it. They knew that their Sunday comics were selling newspapers. And every periodical publisher in this country knows that Scott Adams' *Dilbert* is doing the same thing. It's the thing comics have been doing since the very beginning.

But sometimes editors forget. In their dogged pursuit of DNA codes in dress stains and cocaine busts in ancient Texas, they forget (just has they have apparently forgotten what newspapers enjoy First Amendment rights for).

So it's nice that *E&P* should remind newspaper editors about the importance of cartooning.

What Johnston *doesn't* say in her essay about Schulz, though, is that *Peanuts* was the first of the big box-office successes of the present era in licensing comics.

The Age of Schulz is characterized as much by the extensive merchandising of comic-strip characters as it is by the deceptive simplicity of a drawing style that many other cartoonists tried, some with success, to imitate in hopes that drawing style alone would lead them to experience similar success.

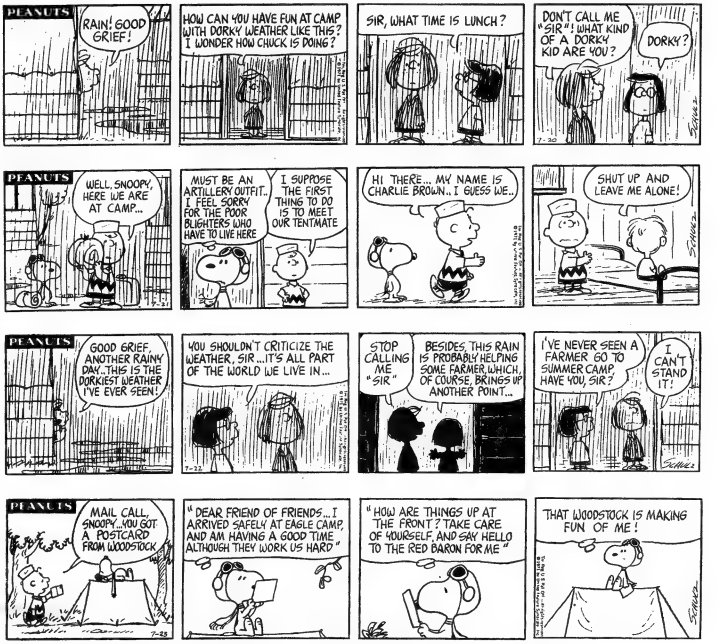
In short, Schulz' biggest influence in the world of newspapering lies in showing how important a comic strip can be in the economic life of a newspaper. Just as The Yellow Kid demonstrated the commercial impact of the comics, so does *Peanuts*. Schulz' success is a reaffirmation of the very principles that were enacted by the earliest newspaper comics, principles that guaranteed the survival of the comics medium.

And *Peanuts* — and *Dilbert* — will help the medium survive again, into the 21st century.

Meanwhile, Schulz may believe that he is retiring, but he'll find that he can't. The processes by which for 50 years he produced the world's most highly regarded comic strip will continue bubbling away on the back burner of his brain. The *Peanuts* gang will continue to prod him from inside his head, as they have all his life.

And they'll continue inside our heads, too. And in our hearts.

Stay 'tooned.


PEANUTS
RAIN! GOOD GRIEF!
HOW CAN YOU HAVE FUN AT CAMP WITH DORKY WEATHER LIKE THIS? I WONDER HOW CHUCK IS DOING?
SIR, WHAT TIME IS LUNCH?
DON'T CALL ME "SIR"! WHAT KIND OF A DORKY KID ARE YOU?
DORKY?
WELL, SNOOPY, HERE WE ARE AT CAMP...
MUST BE AN ARTILLERY OUTFIT. I FEEL SORRY FOR THE POOR BLIGHTERS WHO HAVE TO LIVE HERE
I SUPPOSE THE FIRST THING TO DO IS TO MEET OUR TENTMATE
HI THERE... MY NAME IS CHARLIE BROWN... I GUESS WE...
SHUT UP AND LEAVE ME ALONE!
GOOD GRIEF ANOTHER RAINY DAY...THIS IS THE DORKIEST WEATHER I'VE EVER SEEN!
YOU SHOULDN'T CRITICIZE THE WEATHER, SIR...IT'S ALL PART OF THE WORLD WE LIVE IN...
STOP CALLING ME "SIR"
BESIDES, THIS RAIN IS PROBABLY HELPING SOME FARMER, WHICH, OF COURSE, BRINGS UP ANOTHER POINT...
I'VE NEVER SEEN A FARMER GO TO SUMMER CAMP. HAVE YOU, SIR?
I CAN'T STAND IT!
MAIL CALL, SNOOPY...YOU GOT A POSTCARD FROM WOODSTOCK
"DEAR FRIEND OF FRIENDS... I ARRIVED SAFELY AT EAGLE CAMP, AND AM HAVING A GOOD TIME ALTHOUGH THEY WORK US HARD"
"HOW ARE THINGS UP AT THE FRONT? TAKE CARE OF YOURSELF, AND SAY HELLO TO THE RED BARON FOR ME"
THAT WOODSTOCK IS MAKING FUN OF ME!

A portion of a summer camp sequence shows several of the strip's ongoing themes.

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931 VG/NM ... 4.00

COMICS & FUN

6411 Sepulveda Blvd., #1-G, Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643
Please refer to Jan. 21, 2000 ad.

Over $150.00 - take 10% Off
Over $500.00 - take 20% Off
Over $1,000.00 - take 25% Off

LIVING BIBLE
1 VF.....125.00
1 VG+.....85.00
LOBO VS. MASK
1 NM.....6.00
2 NM.....6.00
LOGANS RUN
6 NM.....10.00
3 NM.....3.00
7 VF.....3.00
LOIS LANE
1-Gi.....41,250.00
2 G-.....55.00
3 VG+.....45.00
6 VG/F.....85.00
7 VF.....100.00
7 G-.....30.00
8 NM.....30.00
9 NM.....55.00
10 GVG.....40.00
11 GVG.....24.00
12 FN.....75.00
13 VF.....100.00
14 NM.....60.00
MASK STRIKES BACK
4 NM.....22.00
5 NM.....22.00
6 NM.....30.00
7 NM.....30.00
8 NM.....30.00
9 NM.....30.00
10 G-.....6.00
11 GVG.....24.00
12 FN.....75.00
13 VF.....100.00
14 NM.....60.00
MASK, THE/ ADVENTURES OF THE MASK
1 NM.....3.00
2 NM.....3.00
MASK/HUNT FOR RED OCTOBER
1 NM.....3.00
2 NM.....3.00
MASK/KNIGHT RIDER
1 NM.....3.00
2 NM.....3.00
MASK/SOUTHERN COMFORT
1 NM.....3.00
2 NM.....3.00
MASK/WORLD TOUR
1 NM.....3.00
2 NM.....3.00
MASKED RANGER
1-3 VF.....62.00
MASKED RIDER (CAMILTON)
1 NM.....24.00
MASTER COMICS
ON 4-----.....30.00
1 VF-NM.....8.00
MASTER OF KUNG-FU
1 VF-NM.....15.00
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216 NM.....5.00
217 NM.....8.00
218 NM.....5.00
219 NM.....5.00
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Showcase ads are available at $31.00 each. Typesetting, illustrations and photos are included in the cost. New advertisers: please include current street address and phone number to avoid delay.

LOS ANGELES COMIC BOOK AND SCIENCE FICTION CONVENTION

www.comicbookscifi.com

MIL MASCARAS, MEXICAN WRESTLING/FILM STAR WILL BE SIGNING AUTOGRAPHS

SHRINE AUDITORIUM EXPO CENTER
700 WEST 32ND STREET
LOS ANGELES, CALIF.

JANUARY 23, 2000
4TH SUNDAY IN JANUARY
10:00 A.M. - 5:00 P.M.

ADMISSION FOR THIS SPECIAL SHOW IS
$5.00

SPECIAL ADVANCE SCREENING OF A NEW ANIMATED SERIES!

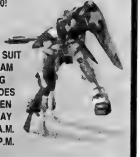
SPECIAL DRAWING FOR *MOBILE SUIT GUNDAM WING MODEL KITS* TAKES PLACE AT 2:00 P.M.!

MODELS COURTESY OF BANDAI entertainment

YOU MAY WIN!

COMING SOON TO THE CARTOON NETWORK

BE THE *FIRST* TO SEE WHAT COULD BE THE HOT NEW CARTOON SERIES OF 2000!



MOBILE SUIT GUNDAM WING EPISODES SCREEN ALL DAY 11:00 A.M. - 5:00 P.M.

TOMB RAIDER™

APPEARING IN PERSON!

ANDY PARK (ARTIST)

JONATHAN SIBAL (INKER)

MEET THE ARTIST TEAM ON THE NEW *LARA CROFT-TOMB RAIDER* TOP COW COMIC BOOK!

ANDY PARK AND JONATHAN SIBAL WILL BE *SIGNING AUTOGRAPHS* FROM 1:00 P.M.- 4:00 P.M.

APPEARANCE COURTESY OF TOP COW PRODUCTIONS

FREE TOMB RAIDER POSTERS WHILE SUPPLIES LAST!

THE DEALER'S ROOM IS FULL OF THE BEST SELECTION OF VINTAGE AND NEW COMIC BOOKS AND TOYS, ACTION FIGURES, STAR WARS, STAR TREK, X-FILES, POKÉMON CARDS AND TOYS, BEANIE BABIES, MOVIE MEMORABILIA, TRADING CARDS, MODELS, JAPANESE ANIMATION MERCHANDISE, AND MAYBE THAT SPECIAL ITEM THAT YOU'RE LOOKING FOR!

ALL THIS AND MORE! CALL (818) 954-8432 FOR INFORMATION!

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WE ALSO BUY ART !!!!!!

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Games - Miniatures - Boomerangs
Collectibles - Anime - Manga

JOURNEY 2

Paying the absolute highest (bar none) for your....

ORIGINAL COMIC ART!

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(704) 596-0807
ebay: Journey2 e-mail: journey2@mindspring.com

Having trouble with an order placed through CBG?

Contact the COMICS BUYER'S GUIDE customer service department at 715-445-2214 if you have difficulties with an order with one of our advertisers.

SHOWCASE

Showcase ads are available at $31.00 each. Typesetting, illustrations and photos are included in the cost. New advertisers: please include current street address and phone number to avoid delay.

COMIC SHOW

AMF REGENCY LANES • 6014 N. 76th St. corner of 76th And Florist

COMICS, TOYS, CARDS

JANUARY 9, 2000

HOURS ARE 10:00am till 3:00pm

Admission is $1.00

Join us for the first comic show of the new year. The best in new and old comics, toys of every kind as well as magic, star wars, star trek and pokémon non-sports cards. For dealer information please call Joe Brozovich at 414-463-5152

BOARDS & BAGS BLOWOUT!

5,000 Boards (Acid-Free Packed 100s)

5,000 Bags (3 Mil Polyethylene Packed 100s)

Delivered Anywhere In The Cont. U.S. **$165.00**

Call **1-800-543-7883** 9-5 M-F

Ask for Ben or Gordon

Send Check, Money Order or

to: **BEN COMP**

P.O. Box 6749

Asheville, NC 28816 or FAX (828)-252-4368

Thanks for making WonderCon '99 Our Best Show Ever!

WonderCon SAN FRANCISCO • OAKLAND • SAN JOSE

Join us next year April 7-9, 2000!

www.wonderconn.com

Comic-Con International

JULY 20-23, 2000

SAN DIEGO COMIC-CON INTERNATIONAL

www.comic-con.org

BIG EASY COMIC-CON

"A POP CULTURE MARDI GRAS"

MAY 24, 27 & 28 NEW ORLEANS

SPECIAL GUEST OF HONOR: ANNE RICE!

WWW.BIGEASYCON.COM

BIGEASYCON@WFCOMICS.COM (419) 526-1427

SCOTT SEVERSON
3406 Benjamin Street NE
Minneapolis, MN 55418

Home Phone: 612-788-5386
Work Phone: 612-551-2112
E-Mail: scott.severson@gecits.ge.com

TAKE 10% OFF ALL PRICES LISTED!

ACTION COMICS
394 (VF) 55.00
426 (VF-NM) 8.50
430 (NM) 3.50
486 (NM) 3.00

ADVENTURE COMICS
464 (NM) 2.00
496 (NM) 10.00

AQUAMAN (1962)
6 (VG) 20.00
27 (FN-) 20.00
28 (FN) 25.00
29 (VF+) 35.00
41 (VF-NM) 40.00

ATOM
35 (VF) 30.00

BATMAN
263 (VF) 5.00
273 (VF) 6.00
317 (NM) 6.00
442 (NM) 9.00

BRAVE AND BOLD
35 (VF) 55.00
111 (VF) 22.00
112 (VF/NM) 16.00

CHALL OF UNKNOWN
55 (FN+) 13.00
56 (FN+) 13.00
59 (FN+) 13.00

DETECTIVE COMICS
310 (VF/NM) 50.00
359 (VF) 40.00
443 (VF) 20.00
569 (NM) 6.00
577 (NM) 8.00

DOOM PATROL (1964)
121 (VF) 55

DO-PAGE GIANT
1 (VG+) 135.00
5 (VG+) 60.00

FLASH (1959)
138 (FN+) 50.00
164 (VF-) 30.00
167 (VF) 40.00
173 (VF+) 45.00
174 (VF/NM) 45.00
178 (VF) 30.00
179 (VF) 30.00
180 (VF) 30.00
223 (VG+) 20.00

GREEN LANTERN (1960)
28 (FN-) 40.00
29 (VF+) 80.00
67 (VF) 25.00
69 (VF) 25.00
70 (VF) 25.00
78 (VF) 35.00

HAWKMAN (1964)
14 (VF) 40.00

JUSTICE LEAGUE QUARTERLY
1 (NM) 12.50
14 (NM) 3.50

JUSTICE LEAGUE (1960)
9 (VG) 10.00
69 (VG) 10.00
70 (VG) 10.00
72 (VF) 15.00
73 (VF) 15.00

OUR ARMY AT WAR (1952)
81 (VF) 12.00

OUR FIGHTING FORCES
149 (FN) 7.00
159 (VF/NM) 30.00

STAR SPANGLED WAR
135 (FN) 10.00

STRANGE ADVENTURES
250 (VF-) 35.00

SUPERBOY (1949)
132 (VF+) 12.00
135 (VF) 12.00
187 (FN-) 3.50
188 (FN-) 3.50

SUPERMAN (1939)
192 (NM-) 35.00
196 (VF+) 45.00
210 (NM-) 25.00
211 (NM-) 25.00
400 (NM) 5.00

SUPERMAN (1939)
116 (VF+) 16.00
117 (VF) 16.00
120 (NM-) 35.00
163 (VG-) 10.00
124 (VG) 8.00

AMAZING SPIDER-MAN
126 (FN+) 12.00
127 (VF+) 20.00
132 (FN) 8.00
134 (FN) 20.00
138 (VG) 8.00
145 (VF/NM) 15.00
146 (VF/NM) 15.00
152 (VF/NM) 10.00
153 (VF/NM) 10.00
168 (FN+) 5.00
177 (FN+) 6.00
200 (NM-) 25.00
230 (NM-) 5.00
248 (NM-) 12.00
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258 (NM-) 12.00
260 (NM-) 12.00
262 (NM-) 8.00
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273 (NM-) 13.00
293 (NM-) 4.00
294 (NM-) 10.00
314 (NM-) 4.00
315 (NM-) 12.00
316 (NM-) 4.00
317 (NM-) 4.00
323 (FN+) 15.00
ANN 1 (FN) 50.00
ANN 5 (FN) 10.00

ASTONISHING TALES
1 (VF-) 20.00
2 (VF-) 10.00
3 (FN) 10.00
4 (FN) 10.00
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SHOWCASE

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SUPER SILVER AGE POTPOURRI!

ACTION
229 VG $40
230 VG+ 48
276 FINE/ Bib Logan 90
292 F/VF 30

AMAZING ADV.
1 NM- 36

AMAZ. SPIDEY
10 VF/NM 795
10 VF 495
14 NM 1" to seal 675
67 NM 50
82 VF/NM 35
100 NM- 165
122 NM- 125
136 NM 40
Annual 6 NM- 35

AVENGERS
3 VF+ 325
15 NM 140
16 VF/NM 135
53 NM 52
93 NM- 30

BATMAN
244 NM- 38
251 NM 65

CHAMBER OF DARKNESS
4 NM 55

DAREDEVIL
37 NM/MM- 35
38 NM 38
21 NM 35

DARK MANSION
1 VF- 60

DEFENDERS
1 NM 75
10 NM+ 40

DR. STRANGE
182 NM 35

FANTASTIC FOUR
12 G 85
16 VG/F 75
17 VG+ 65
28 VG/F 60
43 VF 150
45 VF 38
48 VF/NM 975
49 VF 885
48 VG 125
50 VF 80
57 NM 95
59 NM 90
50 VF 150
59 NM- 55
60 NM 75
44 VG 37
70 VG+ (books NM, impact tear bottom C+ pgs) 55
128 VF+ 55
131 VF+ 48
1 NM 35

G.S. SUPERSTARS
1 NM 35

HIS. OF SECRETS
3 VG- Kirby C/A 55

HULK
122 NM 40

IRON MAN
54 NM U.S. Subby 30

IRON FIST
14 NM 90

MARVEL FEATURE
1 NM 65

MARV. PREMIERE
1 NM 55

MY GREATEST ADV.
1 NM 35

MYSTERY IN SPACE
3 VG/F Nice 185

SHOWCASE
1 NM 60
34 VF/NM 150
35 VF/NM 115
36 NM 42
56 NM 75
G.S. 1 NM 495
1 VF/NM 450
1 VF+ 325

SUPERMAN
100 VG 375
57 NM + ... 60

TLS OF SUSPENSE
100 NM + ... 65

TLS TO ASTONISH
102 NM + ... 65

JIM THOR
89 VG 55
132 NM + ... 65

TOMB OF DRACULA
1 NM 80
10 NM- 40

TOWER OF SHADOWS
1 VF+ 32

X-MEN
7 F+ ..... CFP
28 NM- 145
31 VF/NM 115
35 VF/NM 115
36 NM 42
56 NM 75
G.S. 1 NM 495
1 VF/NM 450
1 VF+ 325

SUPERWORLD

All books strictly graded + satisfaction guaranteed.
Please include $5.00 to help with postage & insurance.
Checks, M.O.'s, MC, VISA & AmEx welcome. Thanks!

57 South Flagg St., Worcester, MA 01602
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What, Where, & When

CALIFORNIA

Jan 15-16 CA, Redding. Comic Book, Sports Card & Beanie Show. Mt. Shasta Mall. Hilltop East of I-5. Sat. 10am-7pm, Sun. 10am-6pm. T: 60, F: $100. for 1, $85. for 3 or more. Sports Card Shows, PH: 530-241-4063.

Jan 16 CA, Santa Clara. Collector Expo! 2000 Comic Book, Sports Card & Toy Show. Marriott. Great America Pky. Exit 3 mi. N. of San Jose on the 101 Fwy., SW. 11am-4pm. T: 100, A: $5., $3. children, 5 & under free. PH: 831-454-1857.

Jan 21-23 CA, Ontario. Step! Above Comics, Sports Card & Collectibles Show. Terra Vista Mall. Ontario & 1060 Dear Ave. SW: mall hours. T: 65, F: $125., A: free. Jim Stromquist, PH: 909-944-7828.

Jan 23 CA, Sacramento. Sat. Show, Southside Rite Ctr. 6151 H St. (near CSUS). SH: 10am-4pm, T: F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 home or 444-2943 work.

Jan 23 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 23194 West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Feb 5-6 CA, Fairfield. Comic Book & Sports Card Show, Solano Mall. Travis Blvd., E. off I-80, SH: Sat. 10am-9pm, Sun. 11am-7pm, T: 80, F: $100.-$130. for 1, $85.-$115. for 3 or more. Sports Card Shows, PH: 530-241-4063.

CONNECTICUT

Feb 4-6 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-6', F: $175. for 1, $120. for 2, $450. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 480 Hartford Ave., St, NY 10306. PH: 719-667-8698 or 967-9172.

FLORIDA

Jan 15-16 FL, Orlando. FX 2000 Toy & Collectibles Show, Orange Cty. Conv. Ctr. 9800 International Dr.. SH: Sat. 10am-6pm, Sun. 10am-4pm, A: $9. Marz Prods., Inc., 2141 47th St., Sarasota, FL 34234. PH: 941-360-6666 or FAX: 941-360-9490.

Jan 28-30 GA, Valdosta. Comic Books, Beanie Babies, BB Cards & Coll. Show, Mall. 1700 Norman Dr., T: 45, A: free. Darryl Mickel, PO Box 37272, Tallahassee, FL 32315. PH: 850-442-6682.

Feb 4-6 GA, Waycross. Comic Books, Beanie Babies, BB Cards & Coll. Show, Hatcher Point Mall, US Hwy. 1, T: 30, A: free. Darryl Mickel, PO Box 37272, Tallahassee, FL 32315. PH: 850-442-6682.

Feb 6 GA, Atlanta. Comic Convention, Marriott Hotel, Gwinnett Place, 1775 Pleasant Hill Rd., take I-85 to Exit 40, SH: 10:30am-9pm, T: 60-6', F: $80., A: $4. Wes Tillander, PO Box 366, Morrow, GA 30260. PH: 404-361-7682.

GEORGIA

ILLINOIS

Jan 22 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W of LaGrange Rd. at 147th St., SH: 9am-3pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 5 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W of LaGrange Rd. at 147th St., SH: 9am-3pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jan 15-16 IN, Elkhart. Comics & Collectibles Show, Weston Plaza, 2725 Cassopolis St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 60, F: $80., A: free. Gene Huberstech, PO Box 906, Goshen, IN 46527. PH: 219-533-1897.

Jan 15-16 IN, Elkhart. Comics & Collectibles Show, Pointe Moran Mall, Hively Ave., T: 60, A: free. Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

Jan 22-23 IN, South Bend. Comics & Collectibles Show, Scottsdale Mall. 1390 E. Indiana Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: $80.-$90., A: free. Gene Huberstech, PO Box 906, Goshen, IN 46527. PH: 219-533-1897.

Jan 29-30 IN, Logansport. Comics & Collectibles Show, Mall. US 24 E., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 60, F: $80.-$85., A: free. Gene Huberstech, PO Box 906, Goshen, IN 46527. PH: 219-533-1897.

Feb 5-6 IN, Warsaw. Comics & Collectibles Show, Kosciusko Cty. Fairgrounds, 1400 E. Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 80, F: $50.-$55., A:

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MARYLAND

Jan 23 MD, Wakorf. Comic Book, Beanie Babies & Pokemon Show, Holiday Inn. St. Patricks Dr., SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 30 MD, Baltimore. Comic Book, Beanie Babies & Pokemon Show, Days Hotel. I-83 N. Exit 17 Timonium, SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

MICHIGAN

Jan 30 MI, Livonia. X-Treme Con Comic Book, Toys & Pokemon Show, Knights of Columbus. 19501 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 50-8", F: $40, in advance, $45, day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-9059.

Feb 4-6 MI, Warren. Sports Cards, Autographs & Collectibles Show, Universal Mall. 12 Mile & Dequindre, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 85-8', F: $80. for 1, $150. for 2, $215. for 3, A: free. Bruce Mugerian, PH: 248-642-7916.

Feb 6 MI, Saginaw. Comic Book, Sports Card, Memorabilia; NASCAR, Toy & Beanie Babies Show, St. Vincent Home, 925 N. River Rd., btw. State St. & Gratiot Rd., SH: 9:30am-4pm, Nick Cheul, PH: 517-754-0249.

NEW JERSEY

Jan 19 NJ, Bordentown. Comic Book, Sports Card & Collectibles Show, Armory. Rt. 206, .5 m. N. of NJ Tpke. Exit 7, SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jan 21-23 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $180-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9586 or 967-9172.

Jan 23 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Feb 6 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Exit., SH: 9am-3pm, T: 100-6', F: $40, for 2, A: free. Phil DeMaro, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

NEW YORK

Jan 15 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Jan 16 NY, Freeport. Comic Book & Collector's Market Conv., Recreation Ctr. 130 E. Merrick Rd., SH: 10am-5pm, T: 45, F: $60., A: free. Cosmic Comics, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Jan 16 NY, Queens. Comic Books, Cards, Pokemon, Coins, Wrestling & Memorabilia Show. Ozone Park Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8', F: $42.50 for 1, $75. for 2, A: free. Joseph Carsano, 114-32 109th Ave., S. Ozone Park, NY 11420. PH: 718-945-7240, 848-1795 or 917-453-9706.

Jan 16 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-4pm, T: 59-8', A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Jan 16 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church, 9th Ave. 60th St., SH: Sat. 10am-5pm, T: 115, A: $6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Jan 29 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Jan 30 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-4pm, T: 59-8', A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Feb 5 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Feb 6 NY, Syracuse. Collectorsfest, State Fairgrounds. Horticultural Bldg., State Fair Blvd., Exit 7 off Rt. 690, SH: 10am-4pm, T: 200-8', A: $3., under 8 free. Central NY Promotions, 35 Hubbard St., Ste. 1, Cortland, NY 13045. PH: 607-753-8560 eves.

Feb 10 NY, Deer Park. Comic Book, Action Figures & Non-Sports Show, Sons of Italy Lodge, 2075 Deer Park Ave. 2075 Deer Park Ave., SH: 5:30pm-9:30pm, T: 35, A: free. Paul DeCarlo, PH: 516-289-7398.

NORTH CAROLINA

Jan 15-16 NC, Raleigh. 33rd North State Comic & Toy Hobby Show, State Fairgrounds. 1025 Blueridge Rd., SH: Sat. 9am-5pm, Sun. 10am-4:30pm, T: 285, F: sold out A: $4. Carolina Hobby Expo, PH: 704-786-8372.

OHIO

Feb 5 OH, Akron-Canton. Comic Con, Holiday Inn-Akron South. I-77 at Exit 120 (Arlington Rd.), SH: 10am-4pm, T: 40-6', F: $90. ea. before 1-1-00, A: $3.50, 6 & under free. Jeff Harper, 5220 Lorna Linda NE, Canton, OH 44714. PH: 330-499-6056.

Feb 6 OH, Toledo. Comic Book, Toys & Non-Sports Card Show, Holiday Inn. 2340 Reynolds Rd., SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. at the door, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-9059.

PENNSYLVANIA

Jan 22 PA, York. Comic Book Beanie Babies & Pokemon Show, Holiday Inn. 2000 Loucks Rd., SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 23 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (Call I-95 off I-95 or Exit 4B off I-76), SH: 10am-4pm, T: 40-6', F: $65. for 1, $120. for 2, A: $3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

SOUTH CAROLINA

Feb 12 SC, Columbia. 2nd Annual Comic Book, Toy, Doll & Coll. Show, Jamil Temple, St. Andrews Rd. at I-26, SH: 9am-4pm, T: 150-8', Ken, PH: 803-796-3535 or Mark, PH: 803-345-1454 eves.

TENNESSEE

Feb 5 TN, Kingsport. Comic Book, Sports Card, Racing & Toy Show, Civic Auditorium. 1550 Ft. Henry Dr., SH: 9am-5pm, T: 65, F: $35., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386 or 581-3041.

VIRGINIA

Jan 15 VA, Charlottesville. Comic Book, Beanie Babies & Pokemon Show, Holiday Inn. 1200 5th St. SW, SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 16 VA, Richmond. Chesterfield Comic Collectors Winter Show, Holiday Inn. Exit 69 Bells Rd. off of I-95, SH: 10am-4pm, T: 30, F: $40., A: $2. Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

Jan 16 VA, Richmond. Comic Book, Beanie Babies & Pokemon Show, Richmond Hotel. 6531 W. Broad St., SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Feb 5-6 VA, Virginia Beach. Collectors Mart. Pembroke Mall. Intersection of Independence & VA Beach Blvds., SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 85-8', F: $120.-$140., A: free. Larry Webster, 4400 Holland Rd., VA Beach, VA 23452. PH: 757-486-0215.

Feb 9 VA, Lake Ridge. Comic Book Monthly Comic Book, Toy & CCG Show, Tysons Corner Holiday Inn. 1960 Chain Bridge Rd., take Exit 11 S. (Rt. 123) off I-495, SH: 10am-4pm, T: 80-6', F: $85. for 1st, $80. for 2nd, $75. ea. add'l, A: $2., under 5 free, Capital Associates, Inc., Jeff Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

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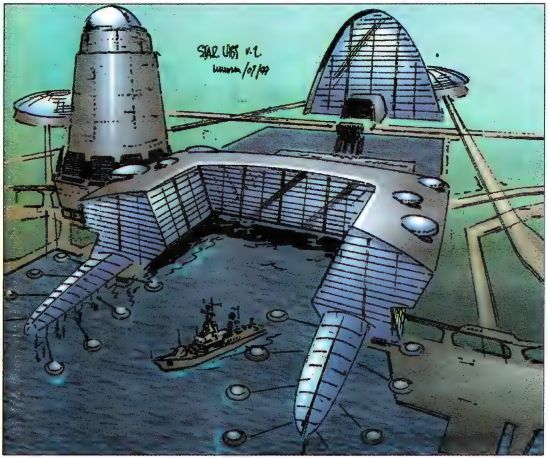
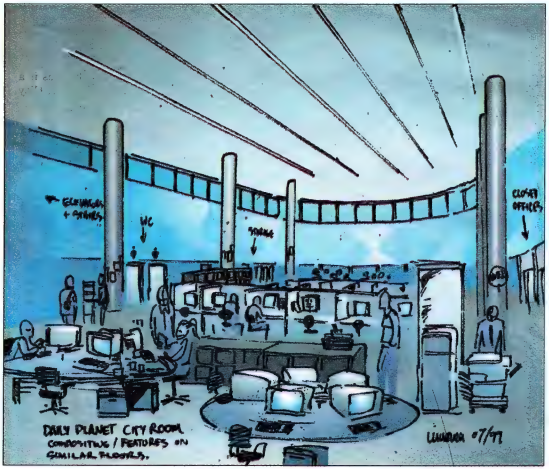
A Metropolis makeover from the future





Concept sketches of the new and improved Metropolis include an exterior view of S.T.A.R. Labs, the Daily Planet's city room, and Stryker's Island Prison.

By Matt Brady

It was the end of the 20th century, and the First City of comics was getting old.

"We had just had a map of Metropolis drawn up for the second *Superman Secret Files*," said Superman Editor Eddie Berganza. "When I looked at it, I said, 'That's it?' I was really unimpressed. It looked like a bad version of New York City by someone who had never been in New York."

Previous editors on the Superman line had tried to change the look of Metropolis, most notably during the rebuild after the "Fall of Metropolis" storyline, but, for one reason or another, the changes never quite stuck.

Artists added a flourish here and there, but, overall, the city still lacked any kind of coherence or unity.

Most recently, Metropolis' look was altered slightly by Lex Luthor building "Hypersector," a futuristic section of the city that, like the changes before, never really caught on. The problem with Hypersector, as Berganza explained it, was that it was never used as a story point, just as a flashy backdrop. When he came on the Supercomics last summer, Berganza was out to change Metropolis and make it stick.

"It was my thought that, as we got into our first major Superman story conference and were choosing a major villain, we could update the city with our new writers and artists: creators who wouldn't be used to writing or drawing Metropolis any other way," Berganza said. "Stuart Immonen, who had been pushing for Metropolis to change for years, took the biggest chunk of the redesign, but everyone contributed pieces here and there."

As Berganza described it, he was expecting to get sketches of a building or two from Immonen but was floored when the artist began sending him sketches of city blocks as well as an aerial view of how the "new" Metropolis should look.

"Initially, I was only reworking the key buildings, like The Daily Planet, LexCorp Tower, and other buildings that you would see with a fair amount of frequency, but it turned out to be a lot more than that," Immonen said.

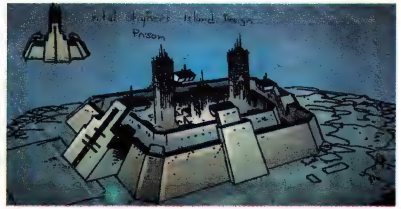
"After I had done a few shots of the city blocks, Eddie asked for a layout of the city and to emphasize the cityscape and drive home the great heights of it.

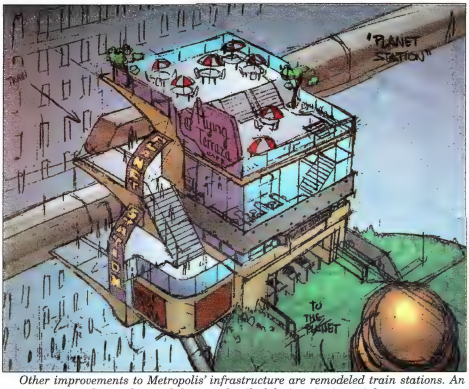
"We decided to drain the rivers around the city, so you've got this hundreds of stories LexCorp Tower near the edge of a chasm that drops down to the bottom of the riverbed. If you're on the riverbed, the top of the tower is nearly 1,000 feet straight up."

While Immonen redesigned the overall city, the other Superman artists pitched in as well, with *Superman*'s Ed McGuiness designing the city's new phone booths, commuter trains (three-story "Rail Whales"), *Man of Steel*'s Doug Mahnke pitching in on the new Special Crimes Unit armor and transport as well as the revamped Stryker's Island prison, and German Garcia setting the look for subway stations in the city of tomorrow.

"Some of the influences we used come from manga and anime, obviously," Immonen said. "Parts of Metropolis really follow the cities seen in *Akira* and Masamune Shirow's work.

"I also drew from Lebbus Woods, who was more of an architectural theorist than an architect. We also used ideas from Hugh Ferriss, who was part of the design team for the overall look of New York City in the early part of this century — and, of course, some of the look came from Fritz Lang's *Metropolis*, as well."





Other improvements to Metropolis' infrastructure are remodeled train stations. An exterior view is shown above, while more detail of the interior is at right.

Making it stick

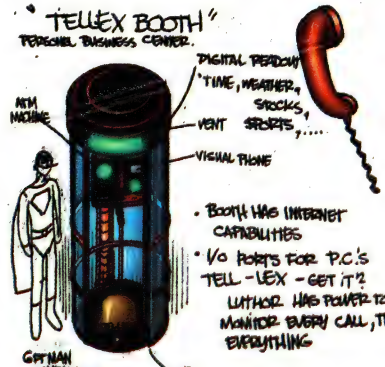
Berganza said he felt the changes to Metropolis will remain because the city's new look came as part of the Superman storyline, rather than a hit-and-miss update plan. The particular storyline went like this: In the recent *Superman Y2K Special*, Brainiac 2.5 downloaded Brainiac 13 from the future, using LexCorp Tower as a conduit. Since Brainiac 13 couldn't live in the present without the technology of its own time, a techno virus was downloaded to present-day Metropolis to update the city to a true city of the future. The virus remains active in the city, repairing structural damage and updating incoming technology.

According to Berganza, the fallout of the change will be immediately felt by the city's residents and will have repercussions throughout the DC universe. "The amount of change the typical resident of Metropolis sees is dependent on how much technology was in the building," Berganza said. "For example, an old brownstone will not change that much, whereas a large skyscraper will, which is why LexCorp Tower is completely redone and now reaches the clouds. Lois and Clark's apartment changes a little — they've got a really cool new TV now but still have hardwood floors. If you were living in a studio apartment, all of a sudden you have a three-bedroom apartment."

With most buildings expanding and growing, as the virus hits, Metropolis suddenly finds itself with more room for newcomers to the city. Who will fill the vacancies? Conveniently, there's this city in the DC universe that has recently been leveled ...

"We have a lot of Gothamites now living in Metropolis," Berganza said. "There's more room, so Metropolis opens its doors. But at the same time, not everyone coming into the city has pure motives. In *Man of Steel*, we're introducing a group called The Cyber Moths who are tech pirates, stealing all the future technology they can get their hands on and selling it to the highest bidder. Also, since Lex Luthor will run nearly the entire city after the change, he has allowed S.T.A.R. Labs to come in and study the new city, but they have to check by him.

"The really cool thing is that villains who stored their gadgets or weaponry in the city got an update, too. One of the first ones is The Prankster, who was out of town during the change. He comes home and, instead of squirting flowers and rubber chickens, he's got nano robots running around that can create any prank he wants."



Even Metropolis' telephone booths have been upgraded.

Finding the juice

It only follows that a city from the future will have severe power demands. The revamp has that covered, as well, with two main generating systems: a hydroelectric system, created by damming the Hobs and West Rivers, and a second engine placed square in the middle of the luckless Suicide Slum, which gives it a distinctive Anton Furst-Gotham City look.

"The hydroelectric system is basically two Niagara Falls on either end of the island," Berganza said. "And with Suicide Slum, the engine gives the area multiple levels and will allow us to do Batman-style stories set in Metropolis."

The City of the Future's future

Plans call for further exploration of Metropolis 2.0 within the context of the Superman titles, including fleshing out the city's racial diversity and reorganizing society in response to the new landscape.

For Berganza, the change of Metropolis has been an experience that has reinvigorated his writers and artists, creating a playground and home worthy of the man of tomorrow. "The tops of the buildings are now lost in the clouds, the city extends deep underground, and it's filled with futuristic devices and buildings," Berganza said. "It's something that you'd look at and think only Superman could protect it. Now Superman has a home worthy of The Man of Tomorrow."

New Gotham: A guided tour

"Batman's got an entirely new set of rules to follow and enforce, not to mention an entirely new city that he has to quickly master and memorize."
— Joe Illidge

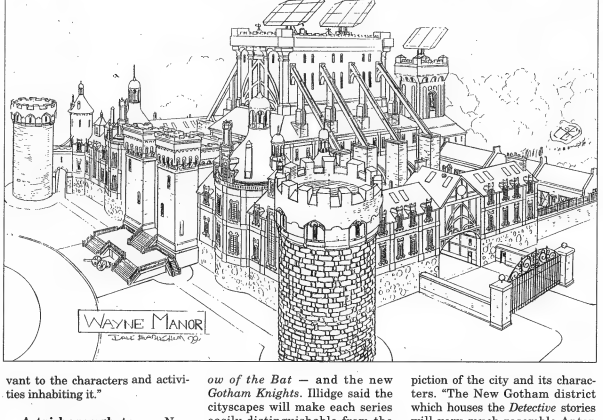
By Gary St. Lawrence

When Batman Group Editor Denny O'Neil said he wanted to take Gotham City in the wake of "No Man's Land" and recreate it using Myth-Time, no one was sure what he meant. "It should incorporate elements of both old and new," O'Neil said. "Gotham should be an absolute trend-setter in some respects, while maintaining its time-worn, eerie, gothic roots in others."

Associate Editor Joe Illidge explained the plan as being a simple — yet complex — blending of old and new, with distinctive yet recognizable changes in the cityscape: a massive facelift for Gotham.

Throughout the last half of "No Man's Land," specific damage and destruction to recognizable areas of Gotham were prominent in the story backdrops. Illidge said that it will be evident that the new Gotham City was rebuilt in a quick, flamboyant manner, and there will be plenty of kinks to be worked out.

"New Gotham will take on looks very indicative of the people who exercise the most influence on the affairs in the city," Illidge said. "Gotham has never been a one-dimensional city, and what we're doing is fleshing out the city's character and personality, as it is relevant to the characters and activities inhabiting it."



A tri-borough town. New Gotham will be divided into three main districts, each having its own distinct look and feel that will complement each of the core Bat-titles — *Detective, Batman, Shadow of the Bat* — and the new *Gotham Knights*. Illidge said the cityscapes will make each series easily distinguishable from the others, not only by content, but aesthetically, as well.

In *Detective Comics*, Shawn Martinbrough and Greg Rucka will present a dark, *film noir* depiction of the city and its characters. "The New Gotham district which houses the *Detective* stories will very much resemble Anton Furst's gaping and gothic visual designs from the Batman films but pushed even a little bit further," said Illidge.

The stories by Scott McDaniel, Karl Story, and Larry Hama in *Batman* will offer the more mainstream super-hero Batman, heretofore reserved for crossover stories and guest appearances. *Batman* will be set in a gleaming, futuristic, metropolitan district with lots of glass and steel towers and plenty of evidence of current technology.

Gotham Knights, as portrayed by Dale Eaglesham, will show an urban, common cityscape tinged with only trace elements of the city's gothic history.

Writer Devin Grayson said *Gotham Knights* will be an examination of the juxtaposition between Batman as a lone vigilante and his having a large supporting cast around him almost constantly. She said the series will present an examination of the inner workings of Batman's mind, especially as demonstrated through his relationships with those he chooses to keep around him.

Gotham boasts a new physical landmark, as well. Illidge said, "Cathedral Square is Gotham's new religious center, and its physical location and intimidating visual presence makes a clear state-

New look, new feel, new creators, a new title — and a one-shot to tie it all together

By Gary St. Lawrence

Just about everything with a bat on it in the DC universe is going to get a facelift in January-shipping titles.

Evidenced by the dramatic and thematic new trade dresses by award-winning designer Chip Kidd, the four core Batman titles will sport new logos and a new linking cover design that recalls Golden Age design elements while retaining a fresh, bold visual appeal that will tie the titles together.

But the post-"No Man's Land" look isn't the only thing changing on the Bat-titles. Also in January, new creative teams take the reins on every title in the Batman group, including ancillary and spin-off comics:

• *Detective Comics*. Writer Greg Rucka and regular artist Shawn Martinbrough will focus on Batman the investigator, the variations and abundance of crime in Gotham, and Batman's interaction with the Gotham City Police.

• *Batman*. Writer Larry Hama, penciller Scott McDaniel, and inker Karl Story will home in on the super-heroic aspects of Batman, including his adventures with The JLA and other DC universe heroes and characters.

• *Batman: Legends of the Dark Knight*. Editor Bob Schreck will oversee a revolving stable of writers and artists and return the series to its roots: multi-chapter stories featuring different takes on Batman and the situations in which he finds himself.

• *Batman: Shadow of the Bat* will be cancelled and replaced with *Gotham Knights*. Writer Devin Grayson and artists Dale Eaglesham and John Floyd will take new spins on Batman solo adventures and his interaction with Gothamites and their city.

The supporting Bat-titles will also see some shuffling of creators and the addition of new ones in January:

• *Nightwing*. The series will be written by Chuck Dixon and feature pencils by Greg Land and inks by Drew Geraci.

• *Robin*. Dixon (the busiest man in the Batman stable) will write the Boy Wonder's continuing solo adventures, with penciller Pete Woods and inker Jesse Delperdang.

• *Catwoman*. The feline femme fatale's tales will be written by Bronwyn Carlton, pencilled by Staz Johnson, and inked by Wayne Faucher.

• *Birds of Prey*. Dixon will also script the adventures of the women in and out of Batman's life, with artist Jackson Guice along for the visuals.

Once readers have had a chance to digest the structural and visual changes in the Bat-titles, they'll have a chance to catch up on how they got there with *Batman: Gotham City Secret Files* #1 in February.

Gotham City Secret Files will delve into the intricacies and facets of reborn Gotham City. In the lead story, the new Batgirl chases her prey through Gotham's reborn streets, with guest appearances by Batman, Azrael, Catwoman, and The Huntress.

The one-shot will also feature pinups, design sketches (both accepted and rejected), schematic maps, and architectural renderings of the new, improved Gotham City.

Written by Scott Peterson, with art by McDaniel, Martinbrough, Eaglesham, Dave Johnson, and others, the oversized softcover issue sports a painted cover by John Van Fleet, who provided the art for *Batman: The Chalice*.

An early look at Cathedral Square can be found in ***Detective Comics*** *#742.*

ment to all who see it: The more money you make, the closer you live to Cathedral Square. If you live in the worst sections, you can't even see Cathedral Square with a pair of binoculars."

The landmark will play directly toward a spiritual confrontation of sorts in upcoming one-shots and mini-series which Illidge wouldn't yet discuss. This emerging plot line will introduce new citizens, new politicians, new villains, and prominent new city officials, not all of whom share Bruce Wayne's openly spoken love for Gotham.

"You have to remember that Lex Luthor was behind the redesign and redevelopment of the new Gotham City," Illidge said. "The gleaming new skyscrapers, the new City Center, the city's recreational, cultural, and professional centers were all envisioned and implemented by Luthor. He maintains that all the new construction represents a new birth of the city. But, as we all know in real cities, the wealthy get their buildings repaired and replaced first, and the poor just have to wait for leftovers and scraps. Not much is different in Luthor's grand design."

New wheels for the new city. Batman also gets and keeps an all-new Batmobile, which Illidge assured readers is going to be around for a while.

"This car is not going to get bashed in month three," he said. "The new Batmobile was designed by Dave Johnson and it is integral to Denny's sense of 'Myth-Time.' So it will have a very nostalgic look to it but it will have a very prominent but not implausible technological upgrade. Everything you will see on this car actually does exist in present-day technology. What Batman uses will be technologically advanced but nothing beyond what the reader could envision in today's society — or might even be able to actually own, with a little bending of physics."

Also, in each title, there will be a different representation of Batman, as composed by the different creative teams. So, Illidge said, the characterization of Batman will differ in each.

• *Detective Comics* will focus on Batman as the investigator and will offer more cerebral stories evoking the legends and myths surrounding The Dark Knight.

• *Batman* will focus more on the flamboyant super-hero aspects of The Caped Crusader.

• *Gotham Knights* will features stories offered more from the voyeur's perspective, with a man-on-the-street approach to Batman's existence.

"Remember, Batman's still an urban legend," he said. "But when the bombs were blowing and bridges were collapsing and chaos was rampant, a lot of people who stayed in Gotham actually saw Batman up close and personal. Many of them even met him. But the people who left never had that opportunity. So about 99% of the population of Gotham will still view him as a cryptic myth. But there's going to be that 1% who saw him and have no doubt that he's real."

Illidge said no character whom readers saw in "No Man's Land," whether they were the star of the series or a supporting cast member, emerged from the chaos and destruction unscathed or unchanged, and nobody will be affected more than Batman himself.

"Batman's got an entirely new set of rules to follow and enforce, not to mention an entirely new city that he has to quickly master and memorize," Illidge said. "The old ways, and the old Gotham, are pretty much gone. This will be an all-new Batman in an all-new Gotham City. He's still very much rooted in the past but is charging headlong into the future."

New Gotham: Everything old is new again

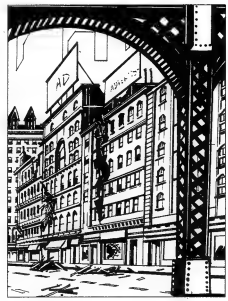
By Gary St. Lawrence

Even though Associate Bat-Editor Joe Illidge uses the line that Marvel used in describing "Heroes Reborn," he clarified that it's not really so much a relaunch as it is a revitalization of Batman's world.

"What you have to think about is that 'No Man's Land' was the most traumatic thing these characters have ever been through, and it's completely tested their wills, their spirits, and their sense of obligation — not only to Gotham City, but to each other, as well," Illidge said. "The new comics, the new designs, and the newly defined character relationships represent a new status quo for the core of the Batman group of comics. None of the characters came out of 'No Man's Land' unscathed, and each of them was tested to their breaking point and beyond."

This is nowhere more readily apparent than in the relationship between Jim Gordon and Batman. Their friendship and mutual reliance had drifted apart, and they saw themselves going in different directions and not really liking what they were seeing in each other. But they survived "No Man's Land," and their relationship is stronger than ever as a result of it. Gotham is intact, and the heroes and city have a fresh new look and a renewed sense of purpose.

An overlooked character. Illidge said that, while Gotham City's appearance has played an almost supporting role in the Batman movie universe, the city has been taken for granted in the comics for a while. It was understood that the city was sprawling and multi-faceted and that Batman knew every inch of it intimately. But it had gotten so that readers no longer even knew, or cared, about much of the Bat-backdrop. For instance, many were not aware that Black Lightning's turf, Suicide Slum, was a section of Gotham City and that the city offered more potential than was being used.



"The Batman creators almost unanimously agreed that the movie version of Gotham City has always played a very important part in the scheme of things and has almost literally become a supporting character," Illidge said. "We wanted to incorporate some of that into the comics. But to do that, the city needed a new face and some new personality — a facelift, as it were, at least a partial one — to serve as a living, contributing character to the Batman storylines."

Illidge said January 2000 was the natural time to perform that facelift in both story structure and editorial scheduling. "When the comics ship in January, three months will have passed, and Gotham is very much up and active, but it won't be a squeaky-clean resolution to all the aftermath of 'No Man's Land.' There are financial issues to be resolved and new intra-city government bodies to be established. Some people will come back and find their homes occupied by others who stayed — and it won't be a pretty confrontation.

"Gothamites have been subdivided into two new groups: the DeeZees and the O.G.s. The DeeZees are those who deserted Gotham in its darkest hour. The O.G.s are the Original Gothamites who stayed behind to protect and serve the city." Illidge added that these two subclassifications of Gothamites will play heavily and directly into developing stories for the next year or more, particularly in *Detective Comics* and *Gotham Knights*.

"It's an urban drama, and you can't ignore the citizens as a part of that drama," Illidge said.

"The DeeZees are going to find that the city and the O.G.s are not going to be quick to forgive them for abandoning Gotham when it needed them, and that's going to be evident in all the Bat-titles — core and supporting. There's a great scene coming up in *Catwoman* where she comes to the realization that something that happened in 'No Man's Land' which seemed very trivial at the time is now a major issue of personal redefinition for her."

The acidic rivalry between the DeeZees and the O.G.s will also deeply affect Bruce Wayne, who is now considered the worst deserter in all of Gotham.

"Bruce is perceived as a foppish, arrogant playboy who inherited a fortune that was made in Gotham and increased it even further by staying in Gotham," Illidge said. "Gothamites see Bruce Wayne as someone who's benefited his entire life from Gotham's existence and who bailed on the city when it needed him most. Even though people saw him on television in Washington, fighting for Gotham's salvation, people believe that it was all an act, that his speeches were written for him, and he was basically gallivanting the globe while Gotham burned."

Illidge said that, after "No Man's Land," Bruce Wayne is definitely *not* Gotham's favorite son.

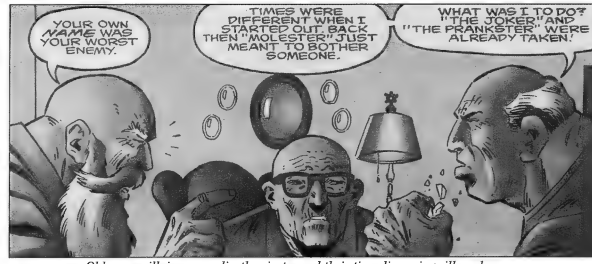
THE LAW is a ASS

By Bob Ingersoll

WHITING

*This column's title comes from Charles Dickens' **Oliver Twist**, in which Charles Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at the time presumed that a man was responsible for the actions of his wife, responded: "If the law supposes that… the law is a ass — an idiot… The Law is a bachelor. An ass is a donkey.*

The author of this column can be reached at P.O. Box 24314, Lyndhurst, OH 44124.


YOUR OWN NAME WAS YOUR WORST ENEMY.
TIMES WERE DIFFERENT WHEN I STARTED OUT BACK THEN "MOLESTER" JUST MEANT TO BOTHER SOMEONE.
WHAT WAS I TO DO? "THE JOKER" AND "THE PRANKSTER" WERE ALREADY TAKEN!
Superman and related characters © 2000 DC Comics

Old super-villains never die, they just spend their time discussing silly codenames.

Gotham City and Metropolis

DC is giving us an ultra-modern Metropolis and Gotham City for the 21st century. But there's a backup plan in which the cities would have a more "retro," more rural image:

• By popular demand, *The Daily Planet* is now two-ply.

• The sky's the limit when them 6th-grade graduates at S.T.A.R. Labs commence to ci-pherin'.

• The giant penny from the Bat Cave is turned into a bodacious big belt buckle.

• Intergang members won't say why they built giant cee-ment pond.

• Inmates check themselves in and out of Arkham Asylum every weekend. In other words, no change.

• Wayne Foundation HQ is built really tall — to reassure the citizens and help the board of directors win world tobacco-spitting contest.

• Luthor fires them high 'n' mighty Suicide Slum residents and uses kryptonite-powered possums to patrol the LexCorp building.

So now that you've got him, Superman, what are you going to do with him?

If you've got a long memory, you may think you're experiencing *déjà vu*. You're not. Yes, I started my 10th column with that very line, but this isn't my 10th column, it's my 277th. The problem can be found in *Action Comics* #756 — because, 267 columns later, Superman shows he still hasn't learned the answer.

Let's go into ***Spoiler Warning*** mode and remind you that, if you hitch a ride on a Trans Am's rear spoiler, you're going to get hurt. Oh yes, and I'm also going to give away the ending of *Action Comics* #756. If you don't want the ending given away, I'm sure Tony Isabella is saying something interesting over in his neck of the woods.

Open on retired super-villain Diode the Invincible in a rest home with other retired super-villains and reminiscing about his past glories. Trouble is: There aren't any. Seems ol' Diode suffered the ignominy of being defeated by "Checkered Flagg, Super-Hero of the Speedway," and,

no, I am *not* making that up! So Diode decides to revive his super-villain *esprit de corps* by launching a new spree de crime.

He throws a dart at a map to pick the site of his comeback and comes up with the town of Bloomfield, just outside of Metropolis. Diode must think an omen is what you say after a prayer, because he sees no impending disaster launching a criminal comeback in Superman's back yard. Or maybe he just felt something as highfaluting as prescience was pretentious; I don't know. All I know is he heads to Bloomfield and robs a bank.

OK, pop quiz: robbing a bank with electric ray guns — federal offense or childish prank? But wait, as Ron Popeil intones while pushing toaster ovens, there's more. Superman shows up to stop Diode. They fight. Diode panics, loses control of his powers, and collapses the bank around them. Whaddya think? If you said, "vandalism," go to the head of the class. Then Diode fires a ray at Superman, misses, and an office building collapses. Fortunately, all the people get out before it pancakes, so no one dies, but that doesn't mean we can't drop another vandalism on Diode's rap sheet. Plus a few dozen other crimes.

Had any of the people in the building died while Diode was committing his armed robbery, it would be a homicide. The fact that no one dies prevents felony murder raps; we still do require an actual dead body for that. The fact that felony murder requires a purposeful killing might even prevent dozens of attempted murder indictments, but that still wouldn't leave Diode without a charge. (Diode. Charge. Boy's 'bout as sharp as a trainin' wheel.) Involuntary manslaughter is *causing a death while committing a felony*, no specific intent to kill need apply. So there are also dozens of attempted involuntary manslaughter counts hanging over Diode, floating around like gnats when you're putting.

Superman makes short work of Diode but doesn't arrest him. Why not requires us to backtrack a bit in our spoiler. Seems there is this band of marauding super-villains roaming the country causing more death and destruction in their wake than a *Die Hard* movie. These people kill for the pure joy of killing — well, that and the obligatory making bad jokes while they kill. They are Doc Omega and his Doomslayers: Deadfall, Bitter Ruth, Cybersaw, Dartagnan, Hearse, and Bad Grrl — and, no, I'm not making *them* up, either. Look, just ignore the whole ***Spoiler Warning*** thing and read this comic book for yourself; you won't believe it, otherwise. I know I don't and I *read* it.

Doc Omega and his band are the real reason Superman is in Bloomfield. He learned the Doomslayers' itinerary and has gone there to capture them. He fights Diode first, because he thinks Diode is one of the Doomslayers. (A stupid mistake; Diode is a good name.) When Superman learns Diode *isn't* a Doomslayer, just a silly old man looking to gain a reputation, he leaves Diode to contemplate "more responsible ways to go out with dignity," while he goes after the Doomslayers.

It doesn't take Diode long to find one of those "more responsible ways." He helps Superman capture the Doomslayers. This is followed by Superman leaving Diode behind, so he can be interviewed by the press and return to his retirement with dignity and a rep.

And they all live happily ever after.

All, that is, except for Bloomfield's District Attorney, who has all these armed robbery, vandalism, and attempted involuntary manslaughter indictments and no one to serve them on. He's voted out of office at the next election, because his constituents think he's soft on crime. His wife leaves him. And his children hate him; he couldn't afford to take them to *Pokémon: the First Movie*, let alone buy them all 57 *Pokémon* Kids Meal toys.

All this because Superman forgot what he was supposed to do with a super-villain after catching one.

Here's a hint: If they break the law — like committing armed robbery, two counts of vandalism, and dozens of attempted involuntary manslaughters — you arrest them and deliver them to the authorities for prosecution. But you *don't* let them go.

If the police or the DA or the judge don't think there's enough evidence to press charges or thinks that there are extenuating circumstances dictating against pressing charges, that's their job. If the jury feels sorry for the old guy and lets him off, that's their job. They're the judge and jury. Superman isn't judge and jury and has no business letting Diode go.

Still, the Action Ace did make an old man's day. Now Diode's the talk of the rest home. The rest of the retired super-villains are all jealous of him. Why, they all think he's to Diode for.

*Bob Ingersoll, Cleveland Public Defender and legal analyst hereabouts can be found at P.O. Box 24314, Lyndhurst, OH 44124, or **Bingersoll@worldnet.att. net**, if you're looking for me. Actually, I can be found there even if you're **not** looking for me. I just didn't think you'd care.*

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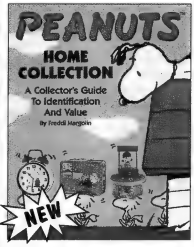

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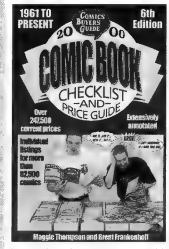

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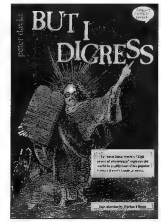

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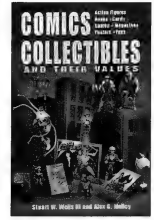

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"Censorship ends in logical completeness when nobody is allowed to read any books except the books nobody reads."
— George Bernard Shaw

With the new year — the last of *this* century and millennium, thank you very much — days away as I write this column, I think it behooves us to remember that it is not *just* a new year. It's also an *election* year.

Politicians of every conceivable stripe will be doing their best to scare you into voting for them. The teen-ager wearing black clothing is a Columbine killer. Your neighbor who owns a hunting rifle is ready to shoot up the local Kmart at a moment's notice.

That writer guy who thinks public computers should be free of any filters — save for the presence of the parent who is supervising his or her child's use of same — is a stone pedophile. Vote for us and we will stop these people. Vote for the other guy and there will be blood in the streets.

"Mike W. Barr alerted me to the time the Code approved a DC publication featuring a profanity which rhymed with 'spit.'"
— Tony Isabella

Never mind that there were teen-age killers before the "Goth" look came back into vogue — or that Man killed his neighbors before there were blue light ammo sales at Kmart — or that twisted people preyed on helpless children before there was electricity, much less the World Wide Web. Fear considered logically is of limited use as a political technique.

Yes, we should be more aware of what goes on in the halls and locker rooms of our schools.

Yes, we should be more responsible in the application of our right to bear arms.

Yes, we should instruct our kids how to protect themselves against the unthinkable.

But, by and large, these are things we are best off doing for ourselves and not delegating to politicians.

(Digression. Though it pains my readers who take exception with my position on this issue, I still believe there is a need for more and stronger regulation of gun ownership and sales — and more enforcement of those laws we already have. But that is, of course, a debate more suited for other forums.)

In our hobby and industry, we have but one defense against the fear-mongers. It's the Comic Book Legal Defense Fund, and, as I've done on many other occasions, I urge you to become a card-carrying, dues-paying member of this organization. For information on the CBLDF, send a stamped, self-addressed envelope to: Comic Book Legal Defense Fund, P.O. Box 693, Northampton, MA 01061. You can also visit the CBLDF website at:

http://www.cbldf.org

Let's see if I can clean out my mailbox before the end of the year. This letter is from Tom Davidson:

Your comments in ***CBG*** #1348 were well put. I agree that children's characters shouldn't be demoralized into something they aren't to attract adult readers, and vice versa. I've long thought we could benefit by creating kids' comics, teen comics, young adult comics, adult comics — heck, even *Matlock*-vintage comics. I mean, parents (and adults without children, like me) have for years picked up Dr. Seuss and the like because it was well done. Period. Not because The Cat in the Hat picked up an Uzi and blew away members of a terrorist organization, while beads of water rained off his furry brow.

One question I've had reading your and Mark Evanier's comments on the Comics Code and its parent organization: From where does this organization get its funding? From member organizations? Has any company ever added up the dollars and cents it sends to the CCA and decided to drop its membership to put the same amount into mass-marketing in the general media? How much money does the CCA gather for itself? Are government funds involved?

Thanks again for a wonderful column. It was your online column that gave me the link and hankering for a new subscription to CBG. I'm enjoying it immensely.

The Comics Code Authority is funded by the Comics Magazine Association of America, which is, in turn, funded by the three or four publishers who still belong to it. Publishers have left the CMAA by virtue of going out of business or moving away from comic-book publishing, but I don't know if any member has left the group and continued to publish comic books.

I also don't know the CMAA's yearly budget or what portion of it is paid by the individual members, though I imagine bigger outfits pay larger amounts. To the best of my knowledge, the CMAA does not receive any funding from the government.

I'm delighted my online efforts led you back to ***CBG***. Maggie and the crew do good work here every week.

Gary DeJong also commented on my Comics Code series:

How ironic you should have a run-in with the Comics Code over a story — in *Plop!* — in which the beef was that evil went unpunished. Early in the title's run, well before your brief editorship, there was a gag in which Superman deliberately dropped Lois Lane to her death! It was drawn by Murphy Anderson in a conventional, realistic style.

[Spoiler warning: *The resolution of that story is in the following paragraph.]*

Clark and Lois are alone in an office, when Lois trips and falls out the window. Clark thinks to himself, "Great Scott! Lois fell out the window! No time to change to Superman!" We then see Clark in mid-air, outside the building, holding Lois in his arms. Lois, with a smug look on her face, says, "Aha! I've always suspected you were Superman! That's why I only pretended to fall out the window!" In the last panel, Clark is sitting at his desk, and then-boss Morgan Edge walks in and says, "Kent! Where's Lois?" Clark replies, "Lois? … She fell out the window."

Sick puppy that I am, I think that was the funniest page ever to appear in a DC comic book. Back-issue hunters should look for *Plop!* #5 (Jun 1974). It's well worth the effort.

Shortly after my columns on the Comics Code appeared, Mike W. Barr, noted author of *Batman: Son of the Demon*, *Camelot 3000*, *Maze Agency*, and many other comics classics, alerted me to the time the Code approved a DC publication featuring a profanity which rhymed with "spit." Always the genteel columnist, I'll herein use "spit" in place of said profanity.

The comic book was DC's 1994 adaptation of *Star Trek: Generations*. Bob Ingersoll, my fellow ***CBG*** contributor, was kind enough to send me the — ***spoiler warnings*** — particulars:

The way this page "tells" the sequence totally stinks. The set-up is this:

Data has finally put into himself the emotion chip found during the series. As a result, throughout the movie — or comic book — he displays emotions he has trouble controlling. He cries and laughs uncontrollably throughout out the movie. Here's what led up to his saying, "Oh spit!"

Through plot manipulations so stupid that I don't want to talk about them — rent the movie, if you want to see; just thinking about them again makes my head hurt — the *Enterprise* is shot and disabled by the Klingon Warbird flown by the Duras sisters, Worf's mortal enemies. The *Enterprise* is disabled and crashes into the planet surface. As it crashes, you get a close-up of Data, as he says, "Oh, spiiiiiitit!"

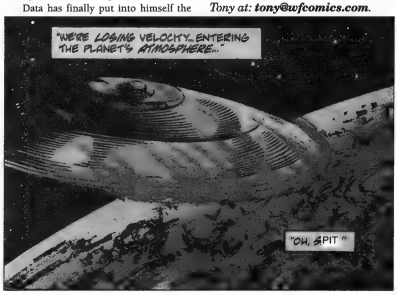
The joke is twofold. First, Data is still having trouble controlling his emotions and for the first time in his existence gives way to profanity — even if it's understandable. The other part of the joke is that his delivery of the line, "Oh, spiiiiiiitt!" was identical to and obviously referencing the famous "Oh spiiiiiit!" line from *Butch Cassidy and the Sundance Kid*.

The trouble with the comic-book adaptation is that this scene, as you can see, does not show Data. Instead the page chooses to show the exterior of the *Enterprise* as it crashes, with captions delivering the lines. This is wrong, because we can't see it's Data delivering the line, so that part of the joke fails. Indeed, for all we know, it's Riker saying it. Or Worf. Or Deanna. Or Geordi. Or — well, you get the idea. The second problem is that "Oh, spit" is lettered in the usual manner, so the emulation of the Butch Cassidy line is also lost.

Hmm, search as I might, I can't seem to find the provision of the Comics Code which permits androids with potty mouths. Maybe my copy is defective.

Happy new year, gang. I'll see you next week.

Tony Isabella, "America's Most-Beloved Comic-Book Writer and Columnist," would love to hear from you. Send your comments on and review items for this column to: Tony's Tips!, Box 1502, Medina, OH 44258. You can also e-mail Tony at: ***tony@wfcomics.com.***



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CBG #1368 ships — featuring *Madman* creator Michael Allred, who's launching his own publishing company, AAA Pop Comics, and a new title, *The Atomics.*

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To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, *CBG* Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Further information about shows and creator appearances can be found each week in the ***CBG*** features *What, Where, and When* and *Now Appearing.*

Continuing This Week

• **Cartoon Art Museum,** 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON. **Current exhibit: Anime, Made in Japan,** featuring animation and three-dimensional objects from *Astro Boy, Tenchi Muyo, Ranma 1/2,* and *Pokémon,* among others, on display through Jan. 23. **Gorey is Excelsis: Celebrating the Timeless Art of Edward Gorey** exhibit features complete original art from *The Haunted Tea Cozy* and *The Christmas Carol,* as well as 30 other drawings, on display through Feb. 15. It's *Mutts* features the popular *San Francisco Chronicle* comic strip by artist Patrick McDonnell, on exhibit through February.

• **International Museum of Cartoon Art,** 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit: 50 Years of *Peanuts*: The Art of Charles M. Schulz,** through Apr. 2. A celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life. **Off *The Wall Street Journal*: 50 Years of Funny Business,** through Apr. 2. A chronicle of five decades of the lighter side of business and social history, this exhibit presents editorial comics that have appeared in *The Wall Street Journal*'s "Pepper ... and Salt" columns.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars.*

Note: ❂ indicates a rescheduled comic book that appeared in a previous *CBG Calendar.*

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Marvel Selects Spider-Man #3 (of 12), $2.99
Peter Parker: Spider-Man #15, $1.99
Thor 2000, $3.50
Thunderbolts #36, $1.99
Wolverine #148, $1.99
X-51 #8, $2.50
X-Man #61, $1.99

Peregrine Arts & Entertainment

Countess Vladimira #3 (of 4), $2.95 (Nov)

Viz Communications

Animerica Extra Vol. 3 #2, $4.95
Dragonball Z Part 2 #14 (of 14), $2.95
Maison Ikkoku Part 9 #10 (of 10), $2.95
Pokémon: The First Movie: Mewtwo Strikes Back #2 (of 4), $3.95
Voyeurs Inc. Vol. 1 TPB, $15.95

Warp Graphics

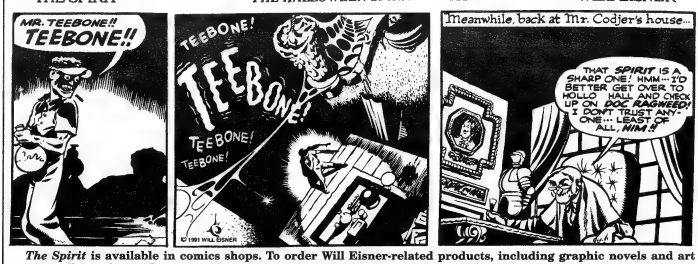
Elfquest Readers Coll Vol. 11B: Wild Hunt, $13.95

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Dec. 30

Amaze Ink/Slave Labor: *Rare Creature* #1 (of 4), $3.50 (Dec)
Wyrd the Reluctant Warrior #6 (of 6), $2.95 (Dec)
Archie Comic Publications: *Betty & Veronica Spectacular* #40, $1.79 (Dec. 26-Jan. 1)
Laugh Digest #155, $1.99 (Dec. 26-Jan. 1)
Sonic the Hedgehog #80, $1.79 (Jan. 2-8)
Dark Horse: *Star Wars Tales* #2, $4.95 (Dec. 26-Jan. 1)
DC Comics: *Batman: Haunted Gotham* #1, $4.95 (Dec. 26-Jan. 1)
Brave Old World #1 (of 4), $2.50 (Dec. 26-Jan. 1)
Dexter's Laboratory #6, $1.99 (Dec. 26-Jan. 1)
Divine Right #12, $2.50 (Nov. 7-13)
Four Horsemen #1 (of 4), $2.50 (Dec. 26-Jan. 1)
Hitman #46, $2.50 (Dec. 26-Jan. 1)
I Die at Midnight, $6.95 (Dec. 26-Jan. 1)
Kents TPB, $19.95 (Dec. 26-Jan. 1)
Man of Steel Millennium Ed. #1, $2.50 (Dec. 26-Jan. 1)
Pulp Fantastic #1, $2.50 (Dec. 26-Jan. 1)
Supergirl #41, $1.99 (Dec. 26-Jan. 1)
Superman Y2K, $4.95 (Dec. 26-Jan. 1)
Tom Strong #6, $2.95 (Dec. 26-Jan. 1)
Tomorrow Stories #5, $2.95 (Dec. 26-Jan. 1)
Totems, $5.95 (Dec. 26-Jan. 1)
Wonder Woman #153, $1.99 (Dec. 26-Jan. 1)
Egmont Fleetway: *2000 A.D.* #1171, #1172, $3.25 (Nov, Dec)
Humanoids: *Humanoids: Aphrodite Book One Deluxe HC,* $21.95 (Nov)
Marvel Comics: *Bishop: The Last X-Man* #5, $1.99 (Dec. 12-18)
Blaze of Glory #2 (of 4), $2.99 (Dec. 19-25)
Deadpool #37, $1.99 (Dec. 19-25)
Deathlok #7, $1.99 (Dec. 5-11)
Peter Parker: Spider-Man #14, $1.99 (Dec. 12-18)
Spider-Man Scrapbook, $2.99 (Dec. 19-25)
Spider-Man Unlimited #3, $1.99 (Dec. 26-Jan. 1)
Uncanny X-Men 1999, $3.50 (Dec. 12-18)
X-Force #99, $1.99 (Dec. 26-Jan. 1)
New England Comics: *Tick: Heroes of the City* #6, $3.50 (Dec)
Scorpion Productions: *Diabolik Vol. 1* #6, $5.95 (Dec)
Sirius: *Oh My Goth! TPB,* $13 (Dec)
Poe #20, $2.95 (Nov)
Poison Elves #52, $2.95 (Dec)

THE SPIRIT *THE HALLOWEEN SPIRIT* #11 WILL EISNER


MR. TEEBONE!! TEEBONE!!
TEEBONE!
TEEBONE!
TEEBONE!
©1991 WILL EISNER
Meanwhile, back at Mr. Codjer's house...
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***The Spirit* is available in comics shops. To order Will Eisner-related products, including graphic novels and art prints, call Poorhouse Press at (954) 726-4343, fax (954) 721-1823, or write Poorhouse Press, 8333 W. McNab Rd., Tamarac, FL 33321.**

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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355	NM	Northland $18.00
356	NM	Northland $18.00
357	NM	Northland $18.00
358	NM	Northland $18.00
359	NM	Northland $18.00
360	NM	Northland $18.00
362	NM	Northland $18.00
363	NM	Northland $18.00
366	NM	Northland $24.00
370	NM	Northland $18.00
371	NM	Northland $24.00
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105	FN+	$25.00
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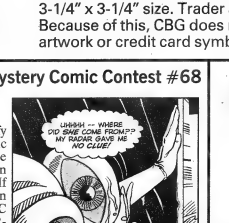

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THANK YOU!

By Maggie Thompson

Marvel is starting a couple of series you should check out immediately. Super-hero buffs should get a boot out of *Captain Marvel* Vol. 3 #1, written by Peter David, pencilled by Chris Cross, and inked by Anibal Rodruiguez. And Western aficionados have seen few items of the quality of *Blaze of Glory* #1 (Feb 00, $2.99) by John Ostrander and Leonardo Manco in a long time. (These copies may not be easy to find.

In fact, there's at least one person in *CBG* offices who ordered a copy of *Blaze* from his comics shop and never got one. And check out Peter David's column on such topics this week.)

What is it that makes these work?

☛ You don't need to have "studied" to follow what's going on. If you want all the background on Rick Jones and his association with Captains Marvel of the past, it's provided (with panel reprints) in the back of the issue. But you don't have to have it to follow the story. *Blaze* provides less explanation of its meshing of traditional and Marvel Western characters but is equally accessible.

☛ If you *do* know the Marvel stories, you'll enjoy the moments of recognition, as characters are introduced.

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GL (SILVER Age) #1-11, various conditions, request specific descriptions, prices. GL Showcase also. Trades possible. John Pierce, 328 Powhatan Avenue, Columbus, OH 43204-1965 or jpierce@cscc.edu

SHOWCASE #22 (First Silver Age GL), FA- $100, #23, 24, FA, $80 each. All three $200 OBO. John, 328 Powhatan, Columbus, OH 43204-1965 or jpierce@cscc.edu

100 SUPERMAN and action comics mint and all different, 1980's + 1990's $49.95. Eagle Collectibles, 3338 Apoel Rd, Bethel_Park, PA 15102. 412-831-3989.

SHADOW (1973) 2-4. Hawkmen: Shadow War 1-4. Question Quarterly 1-5. Green Arrow Annual 3. Leroy Hamilton, 9824 S Western, PMB 160, Evergreen Park, IL 60805.

SWAMP THING 14 issues between #106 & 149 $15. Man of Steel 1-6 $15. Wasteland 1-6 $12. A.Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

ACTION #455- #514 DC comics pressing #1- #25. Superboy/ Legion #233- #270, Superman #312- #330. BO/ trade. Toth, RR 1 Box 5975, Smithfield, ME 04978. 207-362-6449.

ADVENTURE 300, fine, $75. 299, 295, 302, in fine, $15 each. Dave Burns, 6687 Parma Park Blvd., Parma Heights, OH 44130. 55¢ postage for big list.

JLA COLLECTION, 13-100 VG-NM. Reasonable offers accepted. 262-965-4664, 7-9PM CST only. Ask for Terry. Send wantlist and SASE.

SUPERMAN COLLECTION, 50's-80's. VG/F-NM. Reasonable offers accepted. 262-965-4664, 7-9PM CST only. Ask for Terry. Send wantlist and SASE.

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DC COMICS, other publishers, most 50¢ each. Write for list, no postage: John French, 5707 Walther Ave., Baltimore, MD 21206.

WONDER WOMAN #211 (VF) $30, #214 (VF) $30, 217 (VF+) $18, #219 (VF) $4. Prices include shipping. Mike mandmcassidy@mediaone.net

BAT LASH 1, 2, 5, 7 N/MT; 3, 6 VF; 4 FN. Books $88, sell $50 postpaid. Arion 1-18 mint $20. 606-283-2356. Cason, 9 Lakeshore, Florence, KY 41042-9790.

RIMA THE Jungle Girl (1974) #1-7 avg VF $28 includes shipping. Call Paul at 814-456-2336 or e-mail at pmadams@velocity.net

RAGMAN (1976) #1-5 VF+/NM. $22 includes shipping. Call Paul at 814-456-2336 or e-mail at pmadams@velocity.net

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50 DC'S from 70s, 80s, 90s, many first issues, all FN/NM, only $20. No duplicates, good quality! $2 P&H. Abrams, 281 E. Foxhill, Buffalo Grove, IL 60089.

4131 DC, WANTED

RUDOLPH THE Red Nosed Reindeer DC Limited Treasury Editions #'s 20 needed. Send price to D. Murphy, 6827 Pacific View, Los Angeles, CA 90068. Help.

4141 DELL/GOLD KEY/WHITMAN WANTED

DELL COMBAT and World War stories wanted in high grade. Also buying comics mvar with modesty blaise. Call 415-667-5464 or email: leeboy2@hotmail.com.

4150 DISNEY, FOR SALE

BARKS LITHOS Another Rainbow mini #51, Gold ed. #1- 16, market value $15,500, selling all 50% discount. A. Preston, 787-758-7090. E-mail: a_preston@rcmaca.upr.clu.edu

DISNEY'S! MISS Any issues? Complete gladstone, plus most Dells, Whitmans, GK. 16 page listing for two stamps! Dan Lewonczyk, 29 Markwood, Manchester, CT 06040. 860-643-0453.

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BAMBI COMICS wanted. Send all info and prices. Also seeking any old Bambi items. Photocopy is very helpful. DeFina, POB 172541, Hialeah, FL 33017.

4160 EC, FOR SALE

MADS: F+/NM: #31 $70, #29 $95, #28 $95, #27 $95, #26 $100, #25 $100, #24 $100, #20 $100. $6 postage. John Fawcett, Box 1156, Waldoboro, ME 04572.

4161 EC, WANTED

COLLECTOR BUYING Gaines file copies. Also seeking VF/NM copies. Particularly interested in Mad comics. E-mail me at: leeboy2@aol.com or call: 415-667-5464.

TALES CALCULATED to Drive You Mad #1-7. NM or better. Pay $30 plus shipping and handling. Gilbert Bradley, 8533 Mt. Scott, El Paso, TX 79904-2914.

EAST COAST Classic Reprints (1973) complete set 1- 12, any condition, please call David Dellanno. 860-585-7400 during the day.

4170 FAWCETT, FOR SALE

1946 FAWCETT, Capt Marvel miniatures, mint, 3 diff, Hom, Raiders, Poison, $85 each, set $225 po. 419-625-4929. John Bragg, 626 Pierce St, Sandusky, OH 44870.

4171 FAWCETT, WANTED

CAPT. MARVEL Club items, also Shazam items from 40s, 70s. Also pep pins. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

4180 FOREIGN, FOR SALE

POKEMON, SAILOR Moon, Ninja High, Maison Ikkoku, Lum. Start off 2000 with Manga. D. Mark Simpson, 482 Hudson St., Sault Ste. Marie, Ontario, Canada, P6C 3P5.

4190 HARVEY, FOR SALE

DICK TRACY #74 VG, #76 Gd., $22 postpaid. Randy Kaczor, W7090 Hwy W., Juneau, WI 53039. rkaczor@internetwis.com 920-386-4468 after 5pm CST.

CASPER DEC 1960 #28 Fine $6; #67 Very Good $2. Postage $2.50. Geoffrey Mahfuz, 30 Phebe Ave., Lowell, MA 01854. mahfuz@helix.mgh.harvard.edu

4204 IMAGE FOR SALE/ WANTED

STEAMPUNK PREVIEW 1999, rare comic-con issue by Bachelor, Kelly. Guide $10 and hot. Sale price only $6 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

SPAWN AUTOGRAPHED comics $4 each. Curse, Simiinez, Spawn, Ashley Wood, Kiss, Ozzy, Wood. Laminates signed $4, postage $3. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

DANGER GIRLS #1- 3, NM, $20. Battle Chasers #1 & 4, NM, $10. 508-690-1502 evenings.

4207 MALIBU FOR SALE/ WANTED

WANTED MALIBU Graphics by Tom Mason, Red Head, Bombshell, Spicy Mystery and Detective, 3 Stooges and Sherlock Holmes. Kevin Salvio, 427 Weaver St., Greensburg, PA 15601.

4210 MARVEL/TIMELY, FOR SALE

AMAZING SPIDER-MAN #21 VG, $50; #22 VG, $45; #25 VG, $50; #30 FN-, $40 plus $4 postage. Jonathan Lowe, Suite #127, 3762 W. 11th Ave., Eugene, OR 97402.

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DR. WHO, Marvel Premiere 57-60 $10 Mad Dog 1-6 $7. Sensational She-Hulk 1-8 $18. A.Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

DEFENDERS 122 through 152 (missing 124) $23 (includes postage). Dave Burns, 6687 Parma Park Blvd., Parma Heights, OH 44130. 55¢ postage for list. dburns8821@aol.com

THE CHAMPIONS, 1 through 17, average FN/VF, $18 (includes postage). Dave Burns, 6687 Parma Park Blvd., Parma Heights, OH 44130. Lots more available. dburns8821@aol.com

MARVEL'S SPIDER Heroes Reborn sale! Spider-Woman 1, Amazing SM1, Peter Parker 1, SM Chapter One 1. Will take $15 all. NM. 262-965-4664 7-9PM EST only.

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WOLVERINE #1, 1982, NM, $20. Jeff Gelb, R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067.

IRON MAN Vol. two #1-6, 8 and 11, $5 postpaid MS. Marvel #4 8-9, 13, $5 postpaid. Horgan, Box 158, Pleasant Valley, NY 12569.

UNCANNY X-MEN annuals N-Mint 7-12 $2 ea., #14 $4. 15-17 $2 ea. Postage $3.50. Brian Kuzner, 1806 W. 4th St., Dunellen, NJ 08812. bkoaz@aol.com

X-MEN #137 VFN- 7/16" white printed "Y" spine split; $20 postpaid. Autographed by Claremont, Byrne and Austin. Joseph Pormigiano, 74-56 260th St., Glen Oaks, NY 11004-1123.

THE DEFENDERS (1975) 31, 32, 36-44. All NM. $2 each. P&H $3. Include SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

TREASURY #8 Giant Superhero holiday grab-bag VF $5, #10 Thor, VF-NM, $6, Capt. America F-VF, $6, $4 shipping. Victor Bracht, 245 Ave D., Billings, MT 59101.

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4211 MARVEL/TIMELY, WANTED

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HUNTING FOR TF's #60, #67, #68, #69, #72, #73, #75, #79, #80 in FN or NM. And looking for TF trading cards. Thanks. Send SASE. N. Percefull, 2991 Kelly Rd., Aledo, TX 76008. 817-443-0269 after 5 am before 9pm.

TRADES: SEND 10 to 100 FN- MT Marvels, get 4 for 1 Independent Trading copies.* Example: send 15, get 60 comics. Bob Lukas, 250 Jarvis St., #1002, Toronto, Canada, M5B 2L2. 416-977-1067.

4220 SCIENCE FICTION/HORROR FOR SALE

TALES CRYPT: (EC) #21 VG $111, #22 FN $155, #29 VG $47. Money order. Information, write (no calls). R.Bowden, 1907 Texas, Rantoul, KS 66079-9037.

CLASSIC HORROR films for sale- Visit www.classicscnall.com Nosferatu, White Zombie, Theater of Blood, Phantom of the Opera, Cabinet of Dr. Galigari, Devil Bat, The Terror Horror Express.

STRANGE SUSPENSE Stories #19, VG-, $150 (Classic Ditko); Beware #3 (1), Tryout #4 (1), $100; Mysterious Adventures #6, VG+, $65. 516-783-6418.

4221 SCIENCE FICTION/HORROR WANTED

THEY CAME From the 50's, book reprinting, pre-code horror comics (Published by Malibu in late 1980s). Ronn Sutton, #50-2845 Cedarwood Dr., Ottawa, Ontario, Canada K1V-0S6.

LOVECRAFT WANTED earlier or esoteric. Also Arkham House pulps like Weird Tales, Amra, Merry Xmas. Ed Farrell Books, POB 261627, San Diego, CA 92196. 619-239-2654.

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4241 UNDERGROUND, WANTED

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BONE 2 VF/NM $20. Send 55¢ postage or e-mail for 16 page list. Dave Burns, 6687 Parma Park Blvd., Parma Heights, OH 44130. dburns8821@aol.com

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GROO THE Wanderer (1983- Pacific Comics) #2 NM by Aragones, $15. P&H $2. Include SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

MATT'S PICKS: Sam N' Twitch, Cave-Woman, USAGi, Kane, Bone, Barry Ween, Xeno's Arrow, Akiko, Colonia, Mystery Date, Alley Oop, Herobear, Blaze O'Glory. Matt, 123 Elm, Hatfield, MA 01038.

MUSICOMICS #50, "Solstice Song": Acrobats, Snow, Rain, Sun, Wind,. A Reason to be Hopeful, A Shaker Anthem, Musicomics #'s 1-50, any 5/ $3. Matt, 123 Elm, Hatfield, MA 01038.

4251 INDEPENDENTS, WANTED

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4260 WESTERNS, FOR SALE

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4261 WESTERNS, WANTED

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JOHN WAYNE, Bob Steele, Smiley Burnette, Whip Wilson, Roy Rogers, Gene Autry, Red Ryder, Gabby Hayes, others. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

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4300 GOLDEN AGE, FOR SALE

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GOLDEN AGE featured comic show, Jan. 16 Holiday Inn, Bells Rd., exit 69 I-95. Richmond, VA. Superman 62 VG, Action 92 G, Young Allies 20 G+.

ACTION 12 coverless, two outerfolds missing. Includes xerox of front cover and computer scans of missing pages. $40. Bowles, 219 First Street, Rockwood, TN 37854.

LEADING COMICS 12, F-. $140. Mark Drummond, 1302 North 49th Street, Apt. 10, Omaha, NE 68132. 402-553-5804 after 7 p.m.

SUPERBOY #18, fair, piece out of back cover, $20; Silver Streak #19, covers loose, tape along spine, $30. Call Cahill between 2-9 p.m., EST. 609-587-6331.

ACTION COMICS #111, Aug. 1947, $28. Blue Ribbon Mystery Comics #4, pieces of front cover torn off, complete inside, $50. Call 609-587-6331 between 2-9 p.m., EST.

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GHOST 9 good, and weird-science fantasy, NM-, $250, Red seal 16, good, $55, Jungle 4, VG- $100, Rucket Squad 14, VG $30. 201-750-1164.

THE FUNNIES 38, 55, both VF/N- $200 and $150; 3 Dimension with glasses: 3 Stooges FN $100; Might Mouse VG-$40. A. Preston, 787-758-7090, a__preston@coqui.upr.clu.edu

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WORLD'S FINEST 26 VG- $128. Real Fast 5, good, $169. Wonder Woman 241 VF, $450. Michael Richards, 13000 Dwight Ave., Monahans, TX 79756. 915-943-4580. mikemes@nwol.net

4301 GOLDEN AGE, WANTED

BATTLE 1 Mar. 1951, 2 May 1951, 3 July 1951, 5 Sep. 1951, 7, 11. Robert Bowles, 219 First St., Rockwood, TN 37854. rsbowles219@mindspring.com

LOW GRADE, coverless, hero, crime, romance, humor, Fox, Avon, Superior comics of all types wanted by collector. Christopher, 17101 135 Pl, SW, Vashon, WA 98070.

MAN OF War #2. Spiritman #1. Sun Girl #1. Super Dooper #2 #4 #5, V... Comics #2. Tom Garcia, 3830 Neptune Ave, Brooklyn, NY 11224.

BLUE BEETLE #8 #10 #13 #14 #46. Our Flag #2 #3 #4 #5. Popular Comics #45 #51. Tom Garcia, 3830 Neptune Ave, Brooklyn, NY 11224.

FOX F/VF Phantom Lady: 13-14, 16-19, 21, 23. Flame: 1, 5-6. Fantastic: 3, 5, 16-17, 19. Larry Yasgar, 203-253-6188.

FOX F/VF: All Top 8-10, 13-14. Blue Beetle 1, 49-50, 52-54, 56-58. Larry Yasgar 203-253-6188.

4301 GOLDEN AGE, WANTED

SPIRIT TABLOID sections from late 1940s through early 1950s always wanted. Matt Baker original art also wanted. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

DANGER TRAIL 5 coverless 1951 Flashback #12 special edition reprint of New York World's Fair comics. CB Hamm, 919-833-9796.

MID-GRADE AVENGERS #18, 22, 24, $5 ea. FF 41, 42, 43, $5 ea. Toe 70 $5, 73 $7, more silver. Dan 270-683-8908.

FOX VG/F/VF Mystery Men: 1-3, 7, 10, 13-14, 21, 27, 29. Wonderworld: 3, 6-9, 12, 15, 18, 20, 24, 26-31. Larry Yasgar, 267 Westhill Rd., Stamford, CT 06902. 203-253-6188.

FOX VG/F/VF My Love Memoirs: 11; My Love Story: 4; My Past: 10; My Secret Story: 27-28; My Story: 11; Women in Love: 3-4. Larry Yasgar 203-253-6188.

FOX VG/F/VF: I Loved 31-32. My Confessions 10. My Desire 30-32(2), 3, 4. My Experience 6(2). My Life 14. My Love Life 9-11. Larry Yasgar 203-253-6188.

FOX GIANTS VG/F/VF: March of Crime (Cop with pistol) 49. Strange Love (50). Throbbing Love (50). Secret Love (49). Larry Yasgar 203-253-6188.

FOX GIANTS VG/F/VF: Album of Crime (49). All Great Crime Stories (49). All Real Confession: Mag (3/49) (4/49). Crime, Inc. (50). Intimate Confessions (50). Larry Yasgar 203-253-6188.

FOX F/VF: Rulah 18, 23, 27. Science 1, 4, US Jones 2. Weird 1, 11. Other Mask 4, 8-9, 13. Larry Yasgar 203-253-6188.

FOX VG/F/VF: Wonder Comics 1-2. Larry Yasgar 203-253-6188.

FOX VG/F/VF: Famous Crimes 9, 52; Murder, Inc. 12; Junior 14-16; Romeo Tubbs 27; Rocketship X (NM). Larry Yasgar, 267 Westhill Rd., Stamford, CT 06902. 203-253-6188.

FOX G/VF/F/VF: Wotalife 3, 9, 11. Ribticler 4. Lil Pan 7. JoJo 4-6. Cosmo Cat 5, 9, 10 (or TO'A). All Good 3(256 pgs). Larry Yasgar 203-253-6188.

FOX F/VF: JoJo 7-8, 13, 22, 25, 29. Zoot 16. Jungle Jo 46. Larry Yasgar 203-253-6188.

WANTED: GOLDEN AGE Captain America comics in low to mid grade with no major flaws (i.e. water damage, missing pages, writing), affordable. Justin 909-862-0110.

4310 SILVER AGE, FOR SALE

REVISIT THE Silver Age. Free pricelist from Swanson's Cellar, 12469 Pineneedle Dr., Indianapolis, IN 46236.

FLASH 105 VF/VF+ $3,500. Spidey 1 VF $4,000 (Very light restoration). Iron Man 1 VF $2,000. Hulk 1-81 NM/M $200. E-mail: sjr7158@aol.com or call 609-698-8280.

SILVER AGE featured comic show Richmond, VA. Jan. 16, Holiday Inn, Bells Road, exit 69, I-95. Superman 129 G+, Fantastic Four 8 VG+, Amazing Spider-Man 20 VG+.

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SHOWCASE #22 (first Silver Age GL), FA- $100. #23, 24, FA, $50 each. All three, $200 OBO. John, 328 Powhatan, Columbus, OH 43204-1965 or jpierce@cscc.edu

GL #1-11, varying conditions, request specific description, prices. Showcase issues also available, trades possible. John Pierce, 328 Powhatan Avenue, Columbus, OH 43204-1965 or jpierce56@hotmail.com

SHOWCASE 34 Fair $50, 35 Fair $29, 36 Fair $19, 40 Good $18. Great readers! 414-546-1398. Greg Krolikowski, 3313 S 78th St, Milwaukee, WI 53219.

"THE ART Of Nick Cardy" TPB. Artwork, index, interview, tributes, etc. Send $24.95 + $4 postage. John, Coates Publishing, PO Box 420316, Atlanta, GA 30342-0316.

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SEND SASE for Star Trek, Star Wars, Babylon 5, X-Files, Non-Sports, Sports Cards, CCG Cards pricelist 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

WACKY PACKS 1979 uncut sheet shipped flat, $55 postpaid. Also Jack Davis monster set, $125. Jim Crane, 15 Clemson Ct., Newark, DE 19711. 302-738-6031.

WAX BOXES PPD: Uncanny X-Men II $39, Ultra X-Men '95 $49, Marvel Masterpieces II $29, Battlecards $19. Fred Kotsabogan, PO Box 5156, L.I.C., NY 11105-5156.

SUPERMAN! DEATH of/ Return of. Complete sets with chase and promos in limited binder. $100. Send SASE. Cards, 5706 Broadway- 6, Pearland, TX 77581. 281-997-7506.

4660 MISCELLANEOUS, FOR SALE

SPORTS CARDS & memorabilia collectors: Buy and sell with the biggest and best collectors in the world. Place your classified ad in Sports Collectors Digest. 40,000 weekly readers. The hobby's oldest, most respected magazine. We are the "bible" of the industry. Bonus: Your classified ad also goes up on the Internet at no additional charge! Call today: 800-942-0673.

IF YOU wrote to me in 1999, take 20% off lists. If your ordered, take 33%. Happy Y2K. Cliff Gemmell, POB 740982, Arvada, CO 80006.

IS ANYONE interested in my comics? SASE for list if you are interested. I hope you are. Thank. N. Percefull, 2991 Kelly Rd., Aledo, TX 76008-4810.

SELLING GRADED PSA, USA etc. Sosa, Griffey, McGwire, Gwynn, Bell, Arod, Gonzalez and errors. Send SASE for list. David Curtis, 1806 Sycamore, Killeen, TX 76543.

METEORITES- OWN a piece of outer space. Authenticity guaranteed. See photos at http://www.meteoriteweb.com

BUFFY TVS Episodes for sale. $4 per tape, 2 episodes per tape. For more info. SASE: Linda Mar, 11015 Freer St., Temple City, CA 91780.

GRAPHIC NOVELS Cat Woman, Defiant, The Penguin, very good condition, $6.50 each ppd. C.M. Taylor, 6708 Parsons Blvd. #6B, Flushing, NY 11365.

STILL LOTS of cards, comics, toys for sale. Trade, get my list. C.M. Taylor, 6708 Parsons Blvd. #6B, Flushing, NY 11365.

LAFEMME NIKITA 4 tapes, 6 episodes per tape from season 1 and 2, $8 each, all $25. $4 postage. G. Tilley, 2416 Delaware, Springfield, IL 62702.

SILK STALKINGS, 6 episodes on one tape, $8 plus $2 postage. Gerald Tilley, 2416 Delaware, Springfield, IL 62702.

MELISSA HART, "Cosmo Girl" #1, $10. Spice World video, sealed, $10. "Pencil 10" Jan. 2000 issue, $5. Lee Solomon, 2839 Marlbank, Sterling Hts., MI 48310.

FUNNY FACE drinks Injun Orange unopened pack, $450 or trade for Chinese Cherry pack. Marc, 516-829-8379 till 10pm EST. marcbsmm@netscape.net

3/4? COVERS F.F. 11, 13, 16, $8 ppd. 6 $6, Spidey #39 $6, 55 $4, #24 $5, more inc. & coverless. Dan 270-683-8908.

MAKE MONEY in your spare time! Start your own On-line business at home for $20. e-mail: kjmac@msn.com

BORN TO Run, Bruce Springsteen biography, 1979 edition, oversized PB, NM condition, $25 postpaid. Don Farcido, 15 Fairmount Terr., West Orange, NJ 07052. 973-325-3169.

COMICS BUYER'S GUIDE

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4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
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4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
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4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art, Wanted
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
4701 Novelties/Toys/Games, Wanted
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PSA, USA Graded Minor, major league cards. A-Rod, Griffey, McGwire, Vaughn, Sosa, Jordan and Errors. Send SASE list. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

ELVIRA MISTRESS Dark- 5-different calendars, 3-posters, 1 video tape, fan club kit, etc. cond., $125 lot, ppd. M.O. check: Thomas DeStefano, 7629 W. Norridge St., Harwood Heights, IL 60706.

MARILYN MONROE: Sexy calendars 1992, 1993, 16-month 1992, Playboy style BW, new and sealed, $40 lot, ppd., check. M.O. Thomas DeStefano, 7629 W. Norridge St., Harwood Heights, IL 60706.

BRUCE LEE photos, mags, records, autographs, toys. Selling my collection- all vintage. 818-569-3789. Call for list. Green Hornet too.

MEET 4 Stars of Voyager! Find that collectible you need! FX2000, Orlando, Jan. 15-16. Booth #215 has Voyager posters, get signed! 941-966-6816. buymystuff2@juno.com http://collectibleshop.tripod.com

SUPERMAN! PEACE on Earth 1998 book display by Ross, $20. Wonder Woman 1995 book display by Byrne, $25. Displays, 5706 Broadway- 6, Pearland, TX 77581. 281-997-7506.

SEXY VIDEOTAPES, photos, posters, etc. of Scary Monsters Magazine's Destiny, Vampire Mermaid, by scream queen. $2 brochure. Debbie D., 1657 Fairway 106, Jenkintown, PA 19046.

COOL VIDEOS, $10 each includes postage. 4 episodes per tape: Isis, Shazam, Ultraman, Space Giants, Spider-Man; 1960's cartoons Marine Boy or Quark; classics! @aol.com

ASM 238, 239, 249, 250, 251, 253, 258, 259 VF/ NM. Sell or trade. Ted Stine, 7855 Heather Ln., Vacaville, CA 95688-9613.

4661 MISCELLANEOUS, WANTED

WANTED: GYPPED In The Penthouse and other Stooges shorts on VHS. Will Day, 201 Husson Ave., Apt. G2, Bangor, ME 04401. 207-990-0476.

NATIONAL LAMPOON magazines, specials, albums, merchandise, playbills, radio show. Mail your list to: Vince, 52201 Rue Bon Jour, Mattawin, MI 49071.

WANTED ON VHS: "Advs of Sadie" starring Joan Collins. Will Day, 201 Husson Ave. Apt. G2, Bangor, ME 04401. 207-990-0476.

JIM KELLY martial arts videos wanted, including Black Samurai, Death Dimension (AKA Black Eliminator) etc. Contact: Dave, 12 Eliot Drive, Vernon, CT 06066. 860-643-5041.

TRADE ME your postcards for my comics. Looking for old, new, used, unused cards. Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

4661 MISCELLANEOUS, WANTED

FRANKLIN MINT items, Star Trek, Die-Cast cars, porcelain statues, pewter pieces, advertisements. Also Danbury Mint. Jim Crane, 15 Clemson Ct., Newark, DE 19711. 302-738-6031.

WOULD LIKE to buy an old metal guitar, Dobro or National. Thanks! Tom Vanko, 1527 Somerset, Munster, IN 46321.

WANTED: X-MEN animated episode featuring Captain America from final season. Top dollar for good VHS copy. Justin Porter 909-862-0110.

GYPPED IN The Penthouse and other Stooges shorts wanted on VHS. Will Day, 201 Husson Ave., Apt. G2, Bangor, ME 04401. 207-990-0476.

TARZAN WANTED! Silents and hard to finds. Send lists to: David Burton, Box 4432, Manchester, NH 03108-4432.

"VERTIBIRD" TOY helicopter from the 1970's. Flies in a circle at the end of a rod. Gene 281-347-0648.

ARCHIE ALBUMS: "The Archies" (KES-101), "Greatest Hits" (KES-109), "This Is Love" (KES-110), Beatle albums "Something New" "Yesterday and Today" (Mono)! Clifford, Box 113, Jonesboro, IL 62952.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MARVEL FAMOUS cover & chaos! Comics Action figures, die cast vehicles, resin statues, games and more! Available online or call 1-888-248-1821. Http:// www.boiserivercollectibles.com

COMICS AND related toys and novelties. Big show Jan. 16, 2000, Richmond, VA, Holiday Inn, Bells Road, exit 69 I-95. Call 804-796-4903, too many to list.

LOOKING FOR Bygone Era Fantasy/ Strategy board games? See our classifieds in C.B.G. starting Jan. 1999. Gernert, S.H.V., 2110 Payne Street #11, Louisville, KY 40206.

TARGET EXCLUSIVE 12"; Han Solo in Carbonite, $25. Emperor/ Guard set, $35. Nice boxes. Booth #215 at FX2000, Orlando, Jan. 15-16. Charles Reagle. 941-966-6816. buymystuff@juno.com http://collectibleshop.tripod.com

SUPER POWERS (MOC) Mr. Freeze $60, Tyr $45, Plastic Man $90, Orion $40, Cyborg $290, Samurai $80, plus $3 shipping. Call Jim 562-949-1422.

SECRET WARS (loose) Dr. Doom Magneto $10 each. Wolverine, black Spidy, $25 each. Clark Kent $70, Hawkman $30, plus $3 shipping. Call Jim 562-949-1422.

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: http://www.greenmodels.com

4700 NOVELTIES, TOYS, GAMES FOR SALE

IVES TOY Company, dancing black man on box, key wind, 1880s, Fine condition, holding brass bells in hands. Phone Steve, 724-748-4980.

TREKKERS! SEE 4 Stars of Voyager at FX2000, Orlando, Jan. 15-16 (http://www.fxshow.com) Tuvok, Kim, Neelix, Doctor. 941-360-6666. $9 admission. Largest collectibles show! 400 booths! bzalkin@aol.com

X-MEN FIGURES: 100 different carded figures for $300, included shipping. Call Ray at 914-747-5874 or e-mail: rayfan4@aol.com

ADVANCED DUNGEON & Dragons 1992 2nd Edition Fantasy Collector cards. (36 packs of 16 cards), $36. Gernert, S.H.V., 2110 Payne St. #011, Louisville, KY 40206.

4701 NOVELTIES, TOYS, GAMES WANTED

PLASTIC FIGURES and playsets wanted- toy soldiers, tin buildings, partial sets, empty boxes. Marx, MPC, Ideal, Remco, Rick Sallerno, PO Box 1606, Bloomfield, NJ 07003.

DC TOYS, all 7, from Jack in the Box' kids meal DC Super Heroes promotion. Robert Abbatomarco, 630 Albert Place, Ridgewood, NJ 07450-3309.

SUPERMAN WANTED! Happy New Year to all my CBG friends! Check out my eBay collectibles auctions at: Superdf62@aol.com Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360.

4800 FANZINES, FOR SALE

FREDERIC WERTHAM! "World of Fanzines", 1973 hardcover (N.O.S./ Fine D.J.) in original shrinkwrap, $85 plus $3 postage. Dan Fleming, 515 Boulder, Lawrence, KS 66049. (flemmo@bigfoot.com)

YELLOWBACK LIBRARY is a monthly magazine for collectors of Children's series books. Sample copy $3. Box 36172, Des Moines, IA 50315.

WEEKLY WRESTLING Newsletter, $2. We also have worldwide video search. We find any movie or wrestling tape. Call 702-292-8593 for more information and catalog.

4801 FANZINES, WANTED

EC 'ZINES. 1950s, 1960s. SPA FON. EC Fan Addict. Smudge, etc. Buying all. Send lists. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

4900 NEWSPAPER STRIPS, FOR SALE

GREAT VARIETY Sundays. 1930s, 1940s, 1950s, 1960s, 1970s, 1980s. Dick Tracy, Flyin' Jenny, Pogo. $1 catalog, refundable. Bill Coble, 331 Roosevelt, Shawnee, OK 74801. 405-275-4004.

MANDRAKE 35 1955 Tabs $35; Seein' Stars 17 1949-1/3 $21.50; Tailspin Tummy 11 1935-36 Tabs $16.50. Puff, 500 Walton Dr. Cheektowaga, NY 14225. 716-834-0996.

PRINCE VALIANT Sunday pages, 1965, 1968, $90 per year postpaid. SASE for sales/ want lists. Todd Goldberg, 215 Holmecrest Rd., Jenkintown, PA 19046.

ON STAGE newspaper dailies, almost all. 3/17/58 thru 1/4/64, 5/30/66 thru 4/5/69, $400. Tony Gleeson, 323-668-2704 or 323-225-4036 or e-mail: atgleeson@worldnet.att.net

DOONESBURY COLLECTION for sale. 125+ books, 2 limited prints, signed items, poster, $1,000 postpaid. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com

MORE THAN fifty Prince Valiant Thirds by Foster, average condition VG+, mid-1960's, $40 postpaid. James Cassara, PO Box 18553, Asheville, NC 28814. jjcassara@aol.com

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

SPIRIT TABLOID size newspaper sections from late 1940s through early 1950s always wanted. Macharner, Flowers, Simms Campbell and Fiertch cartoons tear sheets also wanted. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

MILTON CANIFF original art and ephemera pertaining to Steve Canyon and Terry and the Pirates always wanted, especially Dragon Lady related. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

DAILIES PHIL Corrigan 1941-90; Cisco Kid 1952-68; Rip Kirby 1947-98; Flash Gordon 1942-84; Captain Easy 1945-88. Donald White, 4G Greenwood Place, Buffalo, NY 14213. 716-882-2875.

4902 VIDEOS FOR SALE

WORLD WAR II documentaries and war films for sale at www.classicsoncall.com D-Day, Thunderbolt, Memphis Belle, Desert Victory, Nuremberg Trials, Submarine Warfare, Spitfire, many more!!

TV CARTOONS and shows Anime and Asian videos for sale. Send wantlist. The Funnies Farm, 1A Ward Street, Suffern, NY 10901. E-mail: msgr4289@aol.com

But I Digress

From Page 58

had at no risk.

The result of this grand experiment? Sales on the first issue were higher than they might have been but were still lowballed. And the drop-off on the subsequent issues was *exactly the same percentage drop-off as with a non-returnable title.* Despite The Hulk, despite the offer of returns, retailers did not vary from their ordering patterns one iota.

On a Captain Marvel message board, one fan posted with great satisfaction that finding the second issue of *Captain Marvel* in Boston was virtually impossible. The issue came into his local store at 2:30 p.m. and was gone before teatime. A second store was sold out, and he snagged the last copy in the third store he went to.

He spoke of this as if it was good news. It's not. It means that retailers didn't order enough to meet the demand. I'm not saying the title's in trouble; as mentioned, our initial numbers were higher than usual, so maybe we'll be able to stay above the cut-off line in time for the great response the title has received to kick in and drive the sales up. But many other Marvel titles don't get that leeway.

***Captain Marvel* #2: Did you get your copy?**

The sad thing is that the purpose and intent of the direct market has been totally corrupted. Three or four decades ago, comics would come onto the newsstand. Initial orders wouldn't be sensational, and the publisher (DC, more often than not) would scrap the title in no time at all. Then the final sales figures would come in about nine months later, and, lo and behold, the publisher would discover that it had, in fact, a hit on its hands because the issue had had a great sell-through.

But it was too late. The title was already gone. Series were canceled because the distribution system was highly inefficient. So what's happening now? Series are being canceled because we have a new system that is *too* efficient. Direct sales was created to be a supplement to the newsstand where publishers could be guaranteed a certain number of copies sold and print accordingly. Now, it's mutated into a be-all, end-all of distribution, where comics are held to a rigorous standard by executives who were not there with the growth of the system and know nothing about its potential.

Retailers and distributors used to low-ball Marvel titles from time to time. And, when Carol Kalish was running the show, she'd target series that she felt retailers had missed the boat on, and she and I would call distributors (this was back when there were 18 of them) and get them to increase their orders. Or we would overship on a returnable basis so copies were out there for easy access. And we would make weekly reorder calls to distributors to see what they needed for reorders.

The direct market system was never intended to be a bottom-line, be-all, and end-all of distribution. But now there's only one game in town for publishers to work with (Diamond), and retailers and fans are so cynical that Marvel's finding it hard to get anyone to believe in them.

Marvel would be well advised to reconsider the way it is presently handling things. The Powers That Be may have to start taking risks — like having a heavily publicized returnable program. Or making public commitments that new titles will have at least a year to build an audience. Or perhaps they should release new titles on a bi-monthly basis, giving them a chance to build an audience slowly and surely rather than lose an audience quickly and steadily.

And fans are going to have to meet Marvel halfway. This business about refusing to buy a comic book because it's going to be canceled simply results in self-fulfilling prophecies.

And of all the "Most Awards," that qualifies as the Most Depressing of all.

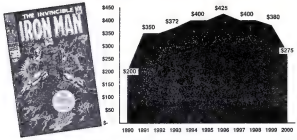
Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

Comics Buyers Guide RESALE REPORT

Dec. 26, 1999 — Jan. 1, 2000

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Silver Age softenings



Following last week's report on premium prices on historically significant comics, including first appearances and major character changes, this week's report focuses on comics that, for the most part, have softened in the past few years, as hardcore collectors have acquired their copies and demand has slowed.

A prime example of this trend is *Iron Man* (Vol. 1) #1. Shellhead's solo series spun out of *Tales of Suspense* (not *Tales to Astonish*, as erroneously reported here a few weeks back) with *Captain America* taking on *ToS*' numbering.

While it is a first issue, *Iron Man* #1 hasn't set sales records like other Marvel first issues. As ComicBase's Pete Bickford said, "A key comic book from Marvel's Silver Age, it's been hit hard by the numerous fits and starts, restarts, and general abuse of the character in recent years. Near Mint issues can be found selling for about $275, down from $400 in 1997."

CAPTAIN AMERICA #100

Marvel • Apr 68
Cover 12¢

As reported at left, *Captain America* assumed *Tales of Suspense*'s numbering when his solo series started. Although still regarded as a key issue of the Marvel Silver Age, it has been hit hard by Marvel's erratic handling of the character. As a result, the new year finds it down considerably from its 1997 high of $330.

Current NM price: $225

Retail Beat

Laurel Carpenter of Flying Pirate Collectibles, Beverly Hills, Calif., reported selling *X-Files* #1 for $65. She also reported increased interest in DC's *80-Page Giants* and *Superman's Girlfriend, Lois Lane.*

SAGA OF THE SWAMP THING #37

DC • Jun 85
Cover 75¢

The first appearance of John Constantine of *Hellblazer* fame is still hard to come by in most shops, but the pricing on this issue seems to have stalled. After years of steady growth, it fell recently.

Current NM price: $18

IRON FIST #14

Marvel • Aug 77
Cover 30¢

The second-to-last issue of this doomed series introduced Sabretooth, who later became an archnemesis of Wolverine. Hints — since discredited — were given that he was actually Wolvie's long-lost dad. When the hype ended, prices on this issue got hammered. It's currently selling at about half of its 1999 value. Only time will tell if the character's recent "demise" will affect his first appearance's value.

Current NM price: $65

STRANGE TALES #135

Marvel • Aug 65
Cover 12¢

Inspired by the success of James Bond, Marvel recast its wartime hero Nick Fury (of Howling Commandos fame) as a secret agent. This issue began his adventures as "Nick Fury, Agent of S.H.I.E.L.D.," and Fury remains a favorite walk-on character in the Marvel universe to this day. Pricewise, the issue is a slow but steady riser.

Current NM price: $90

Comics Buyers Guide pricing research

is provided by CBG and COMICBASE. Silver Age to present information will be available in the *Comic Book Checklist and Price Guide Year 2000 Edition.* Order at (800) 258-0929 or online at *www.comicsbuyersguide.com.*

COMICLINK COMMENTS

BY JOSHUA NATHANSON

WORLD'S FINEST #57

DC • Mar 52
Cover 15¢

This issue of *World's Finest* is rising fast to find. That, combined with the fact that this copy was in nice shape, resulted in the realized price for this item. The buyer was looking for this specific issue to fill his complete run of the series.

Sold in VF- for: $425

AMAZING SPIDER-MAN #14

Marvel • Jul 64
Cover 12¢

A motivated seller listed this issue at a 25% discount and sold lightning-fast to a very toughy collector.

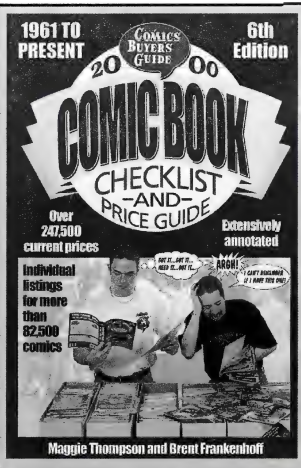
This classic issue features Spider-Man's first confrontation with his arch-nemesis, The Green Goblin. The Hulk and The Enforcerers also made appearances in the story, which featured Spidey's run-in with a crooked Hollywood producer.

Sold in VG for: $205

Joshua Nathanson is CEO of ComicLink (**www.comiclink.com**), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

feedback

Looking for the value of a specific issue? Noticed a recent trend? We'd like to hear from you. E-mail us at cbgnews@krause.com. Please specify whether you're a collector, retailer, or show dealer.



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Shipping and Handling: $3.25 1st book; $2 ea. add'l. Call for UPS delivery rates. Foreign orders $15 per shipment plus $5.95 per book. **Sales tax:** CA 7.25%, IA 6%, IL 6.25%, PA 6%, TN 8.25%,VA 4.5%, WA 8.2%, WI 5.5%

SATISFACTION GUARANTEE: If for any reason you are not completely satisfied with your purchase, simply return it within 14 days and receive a full refund, less shipping.

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STANDARD ADVERTISING POLICY:

A. All advertising orders are accepted subject to the terms and provisions outlined below. The publisher reserves the right to omit or decline advertising, or suspend advertising privileges, for any reason, irrespective of the validity of the reasons for such omission, declination of suspension of advertising privileges. Accepting payment does not constitute ad acceptance. The publisher reserves the right to decline advertising at any time.

B. Each advertisement will stand on its own size to determine the rate charged. The grouping of several advertisements, to earn a lower rate is prohibited. Advertisers may not share contracted space with another party to earn a lower rate.

C. All ads typeset by Krause Publications shall be retained by and remain the property of Krause Publications. Camera ready ads and/or illustrations provided by the advertiser shall be returned upon request.

D. Krause Publications is not responsible for any items delivered or sent to our offices to be photographed for use in an ad. Advertisers are strongly encouraged to send their own photographs.

E. The placement of an ad is automatically subject to all rates and conditions in the rate card.

F. The publisher will not be bound by any conditions, printed or otherwise, appearing on the order for advertising space, billing instructions or copy instructions, which conflict with the publisher's policies.

G. All advertising is subject to the publisher's approval. The publisher reserves the right to edit advertising copy, artwork and format to conform with standard advertising policies. Ad copy with reference to another party without written consent is strictly prohibited.

H. This publication does not guarantee, and disclaims all knowledge of, the right of seller or buyer to contract. Specific inquiries should be made on questions of minority or ownership.

I. Advertisers and advertising agencies concerned assume liability for all content (including text representations and illustrations) of advertisements printed and also assume responsibility for any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in the advertisement.

J. All agreements are subject to strikes, accidents, fires, act of God, or other contingencies beyond the publisher's control. The publisher assumes no responsibility for errors or claims and actions by the advertisers.

K. Advertisements offering prizes, grab bags or contests of any nature, are not acceptable unless prior written approval has been obtained from the United States Postal Service, Washington, D.C.

L. Ads canceled after published deadline will be charged.

M. Copy running longer than the space ordered will be cut from the end of the listing at the discretion of the publisher.

N. An advertiser who cashes a check or charges a credit or charges a credit card has entered into a binding agreement to deliver that merchandise at the advertised price.

O. Unless stated otherwise in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage cost. Advertisers must allow buyers to obtain authenticity judgements as the basis for retention provided they notify the advertiser in writing of their intent within the applicable return privilege period. The buyer can request, but not demand, a replacement. If the buyer requests it, the seller must refund the purchase price rather than issue a credit or exchange. When, in the sole judgement of the publisher's staff, the seller delivers overgraded material in an attempt to force the buyer to seek a refund, the publisher reserves the right to demand that the seller deliver properly graded material or make a refund in an amount determined by the publisher to be commensurate with the current market.

P. Merchandise returned must be in the same condition it was sent. In the event of a return, the seller may request that the entire order rather than a portion be returned.

Q. Unless delayed delivery is specified in the ad, the buyer may request an immediate refund if delivery is not made within 30 days after seller accepts payment. When delayed delivery is specified in the ad, but the stated period passes without delivery, the buyer may request an immediate refund. This policy takes precedence over any terms or conditions which may appear in any advertisement. When, in the opinion of the publisher, delayed delivery is being used to avoid fulfilling an order for available merchandise on which the market value has risen, the publisher reserves the right to alter the amount of refund due and enforces it immediate remittal to the buyer.

R. Advertisers who are in violation of these or any other Krause Publication advertising policies may be subject to penalties included, but not limited to, suspension or revocation of advertising privileges, at the sole discretion of the publisher.

S. The publisher's staff reserves the right to - without prior notice - suspend application of these policies, to amend any policy, or to create any new policy which in its sole opinion will facilitate fair play in a specific transaction or among the hobby in general.

COMICS BUYER'S GUIDE

700 East State Street
Iola, WI 54990-0001
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)
http: //www.krause.com

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. Jan. 11, 2000	1360	Feb. 4, 2000	Tues. Feb. 1, 2000	1371	Feb. 25, 2000
Tues. Jan. 18, 2000	1369	Feb. 11, 2000	Tues. Feb. 8, 2000	1372	Mar. 3, 2000
Tues. Jan. 25, 2000	1370	Feb. 18, 2000	Tues. Feb. 15, 2000	1373	Mar. 10, 2000

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. Eighth Page (4-7/8" x 2-3/4")	$103	$101	$99	$95	$87
B. Quarter Page Vertical (4-7/8" x 5-3/4")	$195	$192	$188	$180	$164
Quarter Page Horizontal (10" x 2-3/4")	$195	$192	$188	$180	$164
C. Half Page Vertical (4-7/8" x 11") or	$303	$297	$291	$279	$255
Half Page Horizontal (10" x 5-3/4")	$303	$297	$291	$279	$255
D. Full Page (10" x 11")	$546	$536	$525	$503	$459

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. One Inch (2-1/4" x 1")	$22.00	$21.00	$20.00	$19.00	$18.00
2. Two Inches (2-1/4" x 2")	$31.00	$30.00	$29.00	$28.00	$26.00
3. Three Inches (2-1/4" x 3")	$39.00	$38.00	$37.00	$36.00	$33.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$31.00	$30.00	$29.00	$28.00	$26.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$43.00	$42.00	$41.00	$40.00	$36.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$114.00 -	$112.00	$110.00	$105.00	$96.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990-0001

ADVERTISING REQUIREMENTS

A completed reference form must be in our credit/credit files before any buy, sell or trade ad can be placed. See below. Miners are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

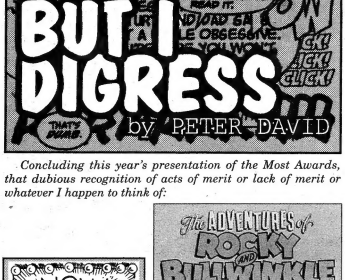
BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible 100 percent to pay promptly within 15 days of the billing date for all advertising debts incurred by the above-named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____



Concluding this year's presentation of the Most Awards, that dubious recognition of acts of merit or lack of merit or whatever I happen to think of:

*[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors **should be submitted as far in advance as possible.** We need your information **at least two weeks in advance of the signing** to have a sporting chance of getting it in.*

*The notices must be written — **we cannot take these by telephone** — and kept brief, preferably in the format used here. Send to **Now Appearing,** c/o **Comics Buyer's Guide,** 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

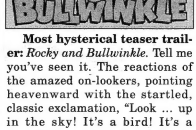
***Please note:** This is a free service.]*

January 20

Keith R.A. DeCandido (writer of *Star Trek: The Next Generation* — *Perchance to Dream*) at Mysterious Galaxy, 3904 Convoy St., San Diego, **California** from 5 to 7 p.m.

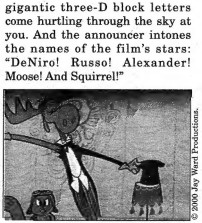
February 6

Jeff Krell (Ralf König's English translator and publisher, creator of *Jayson*) at A Different Light, 489 Castro St., San Francisco, **California** 94114, from 3:30 to 4:30 p.m.



Most hysterical teaser trailer: *Rocky and Bullwinkle.* Tell me you've seen it. The reactions of the amazed on-lookers, pointing heavenward with the startled, classic exclamation, "Look ... up in the sky! It's a bird! It's a plane!" Nope. It's Rocket J. Squirrel, with long-time partner Bullwinkle Moose in tow, rendered as never before. The inexorable march of Jay Ward to the silver screen got off to an admittedly shaky start with Dave Thomas and Sally Kellerman as Boris and Natasha. (What, you mean you didn't see it? How bad was it? Even cable stations didn't run it multiple times.) It regained its footing with *George of the Jungle,* skidded a bit with *Dudley Do-Right,* and is now firmly back on course. The sumptuous, three-dimensional rendering of Rocky and Bullwinkle bears as much resemblance to the flat super-limited animation of the 1960s as the rocket models in *Flash Gordon* do to the ships in *The Phantom Menace.*

The trailer delves into movie history and cops not only Superman's standard opening line from radio and television, but also the credit style from the movies. You know the one I mean: where those gigantic three-D block letters come hurtling through the sky at you. And the announcer intones the names of the film's stars: "DeNiro! Russo! Alexander! Moose! And Squirrel!"



© 2000 Jay Ward Productions.

More Most Awards and Marvel marketing

There is also a quick (and I mean *quick*) sequence with a bellowing Robert DeNiro as Fearless Leader, and, if you look fast, you can spot Jason Alexander as Boris Badenov and Rene Russo as Natasha.

"See you next summer!" a zooming Rocky calls to us. You know how, in the dead of winter, summer can seem a long way off? Well, right now it seems even longer.

Most interesting survey result: *Where are you going to be New Year's Eve?* Between 70% and 75% of the population of America stated that it was going to be staying home New Year's Eve. The remaining one-quarter of the country's citizens was probably crammed into Times Square. Since this will see print after that date has passed, here's hoping everyone had a happy and safe New Year's, and no demented terrorist wacko blew up the ball in Times Square or something.

Most heart-tugging farewell: *Good Ol' Charlie Schulz.* It would have been nice, if Charles Schulz had been able to say, "Well, I've done enough with Charlie Brown and friends and I think I want to kick back now and take it easy." Instead, it's an enforced retirement. How much of a drag is that?

Still, if there is going to be a final strip, I know just what I'd want to see: Charlie Brown, in rapid succession, kicks the football, hits the game-winning home run, slam dunks a spelling bee, learns that the little red-haired girl has always had a crush on him, settles into bed that evening with a smile, and sighs, "I'm just never going to have a better day than this."

But that's probably just me.

Most depressing sales spin-cycle: *Marvel Comics.* OK, so here's how it works. Retailers across the country "know" that Marvel Comics has an itchy trigger finger when it comes to canceling titles. When they drop below a certain sales level, boom, swish, the ax comes down, out they go. The problem is that, once a title is canceled, interest in back issues goes right out the door. What prompts readers to pick up back issues, after all, is their becoming interested in a title during its run. Once they're hooked, they start scavenging about to find the missing issues so they can read the storyline or just plug the holes in their collections.

Once upon a time, retailers ordered a certain overage of titles for the purpose of having back issues just for that purpose. Granted, some retailers went overboard or missed the point of the concept, ordering entire additional boxes of books that they thought might become hot. But with the collapse of the speculator market, retailers have now gone in the opposite direction. They not only order down to the bone; they chop down to the marrow. The object is to sell out.

In the old days, quick and easy reorders were obtainable because there were fewer titles from fewer publishers, and many local distributors and warehouses to accommodate restocking. Many retailers could literally run down to the warehouse and pick up more copies of books they needed. No more. All I hear from retailers now is that obtaining reorders — the lifeblood for serving the growth of new titles — has become such an impossible, inefficient, and even expensive chore that they simply don't bother any more.

There is a disincentive to ordering additional copies. So if a retailer orders 10 copies of a title one month and the title sells out, then next month that same retailer will order — 10 copies. Not 11, in the hope of selling an additional copy. But 10 with the knowledge that there was no overage.

It is possible to get retailers to respond to changes in a title's fortune, just as it is possible to sit atop an elephant and get it to shift direction. However, in both cases you have to whack repeatedly with a large stick just to get your subject's attention, and that takes time.

Marvel, meantime, has not helped its own cause. Rightly or wrongly, fairly or unfairly, the release of a new Marvel title is perceived as a practice somewhat akin to skeet shooting. Marvel no longer is seen as releasing titles and allowing them to build a readership. Instead they shout, "Pull!" The comic book is sent hurtling through the air like a projectile. And then the Marvel brain trust blows it out of the sky.

Even the fans get into the act. I see discussions of new titles on message boards, and there are always fans saying, "Why should I bother to buy the comic book and get attached to it, when Marvel will just cancel it?"

As a result of this deadly mix of perceptions and opinions, what happens is this:

- Marvel announces a new title.
- Retailers assume that Marvel will cancel it within half a year. Many fans take a wait-and-see attitude. So the retailers order the title on a minimal basis. Let's say they order — oh, I dunno — 40,000.
- A month later, it's time to order #2. Issue #1's debut is still a couple months away. Retailers whack their order by 20%. Now the title's numbers are hovering just above 30,000.
- A month after that, it's time to order issue #3. Retailers trim the orders *another* 10-20%. Sales have now dropped below 30,000. Meantime, if the creative team is working on the proper shipping schedule, they're somewhere around #6 or #7 in writing and drawing it. No matter. Because, now that sales have dropped below 30,000, even though the title hasn't come out yet, the Marvel brain trust pulls the trigger.
- Now the series comes out. Fans can love it. They can call it the best new series Marvel has ever done. They can tell all their friends. Given a year's time (which would allow for word of mouth to spread and retailers to start adjusting their orders upward), the series could take off. But it doesn't matter, because by this point the series is already canceled.

I tried to apply what I know of marketing and sales patterns in planning the launch of *Captain Marvel.* At my urging, Marvel did not launch it with a double-sized issue. I considered it an unfair drain on fans' wallets and I wanted people to be encouraged to pick up the first issue without being gouged. I also wanted to combat the second- and third-issue drop-off syndrome and came up with a two-pronged attack.

First, we would guest-star The Hulk. With the entire fan outcry over my departure from the series, I figured that my return to the character would be worth something.

Second, I urged Marvel — and once again, they went along with it — to order a percentage of the subsequent issues on a partly returnable basis. As a result, retailers could indulge in upping their orders without having to worry about being stuck with overages. According to Editor Tom Brevoort, Marvel did exactly that. Extra copies of *Captain Marvel* could be

(Continues on Page 55)

BAGS Unlimited

7 Canal St., Dept. C,
Rochester, New York 14608-1910
http://www.bagsunlimited.com
E-mail: info@bagsunlimited.com

Use our
100% VIRGIN POLYETHYLENE
bags for the most
ECONOMICAL, ARCHIVAL STORAGE
of your collectables

FREE PHONE CALL CATALOG
1-800-767-BAGS

NEW COMIC $7^{7}/_{8} \times 10^{3}/_{8}$
Fits 1973 - Current Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$4.80	$6.20	$8.80
500	21.30	26.40	38.40
1,000	31.30	37.15	63.80
5,000	137.20	167.70	300.30
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL $7^{1}/_{8} \times 10^{3}/_{8}$
Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$4.80	$6.20	$8.80
500	21.30	26.40	39.50
1,000	31.30	37.15	65.60
5,000	137.20	167.70	300.30
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE $7^{1}/_{2} \times 10^{3}/_{8}$
Fits 1950 - 1962 Comics

	2 mil	3 mil
100	$5.30	$6.80
500	21.80	27.00
1,000	39.00	45.20
5,000	174.80	208.25
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS $7^{7}/_{8} \times 10^{3}/_{8}$
Fits Pre - 1950 Comics

	2 mil	3 mil
100	$5.65	$7.80
500	22.10	30.70
1,000	40.10	52.50
5,000	187.00	242.80
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD $8^{3}/_{8} \times 11^{1}/_{8}$		LARGE $8^{7}/_{8} \times 11^{1}/_{8}$	
	2 mil	3 mil	2 mil	3 mil
100	$8.00	$10.30	$8.80	$11.35
500	31.20	37.40	34.20	41.15
1,000	48.30	67.60	53.05	67.60
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

Note: Bags have $1^{1}/_{2}$" flap unless noted

LIFE MAGAZINE

	REGULAR $10^{1}/_{4} \times 12^{1}/_{4}$		LARGE $10^{7}/_{8} \times 14^{1}/_{4}$	
	2 mil	3 mil	2 mil	3 mil
50	$5.40	$7.40	$6.55	$8.35
100	9.50	10.25	10.10	12.10
500	41.25	46.10	44.25	53.30
1,000	65.70	85.30	73.10	95.00
PCode:	SLMR2	SLMR3	SLML2	SLML3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE $14^{1}/_{4} \times 19$	
	2 mil	3 mil	2 mil	3 mil
50	$9.80	$12.20	$10.10	$14.60
100	13.65	18.10	14.90	21.35
500	51.75	70.80	56.95	83.55
1,000	98.25	134.40	108.15	158.75
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR $10^{1}/_{2} \times 19$	LARGE $11^{1}/_{2} \times 19$
	3 mil	3 mil
100	$14.20	$15.60
500	54.50	60.40
1,000	103.30	114.85
PCode:	SOAS	SOAL

COMIC DIVIDER
$7^{3}/_{8} \times 10^{7}/_{8}$

	Plastic		Corrugated
25	$19.80	50	$12.50
50	31.65	100	20.00
100	55.00	500	65.00
500	247.50	1,000	107.00
1,000	374.00+ Frt		+ Frt

Prod. Code PCOMP — 200 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.
Prod. Code PCOM — 275 lb. Test Corrugated material. INDEXED and WHITE on both sides.

COMIC BOOK MAILER
$7^{1}/_{2} \times 10^{3}/_{4} \times 1^{1}/_{4}$
Holds 12-14 Comics.

10	$9.35
25	17.60
50	29.70
100	47.85
250	99.00+ Frt

Prod. Code MCOM14
Made from 200 lb. Test Brown Corrugated material.

PLASTIC CORRUGATED STORAGE BOX
$7^{13}/_{16} \times 11 \times 11$
with 3" Deep Cover.
Holds 75-100 Comics

2	$17.50
5	35.00
10	61.50
25	125.00+ Frt

Prod. Code XCC100

A SUPERIOR Storage Box. Made from White Polypropylene Corrugated PLASTIC. Acid free, Anti-Stat material. UV Resistant. Folds together. Super strong. STACKABLE.

BACKING BOARDS

- **ECONOMY** — .030" Thick, non Acid-Free Grade. White on one side. For Intermediate Storage.
- **INTERMEDIATE** — .028" Thick, Acid-Free, White on both sides. For Long Term Storage.
- **SUPERIOR** — .040" Thick, Acid-Free, White all the way thru with 3% alkaline buffer For Indefinite Term Storage.

Description / Size (in)	Product Code	• Grade	Gauge (in)	PRICE PER QUANTITY 25	50	100	500	1,000
New Comic $6^{11}/_{16} \times 10^{3}/_{8}$	KCB30N	Economy	0.030	$3.20	$5.90	$9.10	$32.00	$59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Regular Comic $6^{15}/_{16} \times 10^{3}/_{8}$	KCB30R	Economy	0.030	$3.20	$5.90	$9.05	$32.00	$59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Dell & Silver Age $7^{3}/_{16} \times 10^{3}/_{8}$	KCB30DSA	Economy	0.030	$3.90	$6.10	$9.60	$39.00	$66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
Golden Age $7^{11}/_{16} \times 10^{3}/_{8}$	KCB30GA	Economy	0.030	$4.20	$6.50	$10.20	$41.00	$69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	Superior	0.040	13.05	23.65	41.25	179.00	311.25

STORAGE & DISPLAY BOXES

These boxes are strong enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thicknesses of cardboard on the ends where the handle holes are. Our boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

MAGAZINE
$9 \times 11^{1}/_{2} \times 15$
Holds up to 150 Magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	$11.55
5	26.55
25	95.00
50	171.40
100	252.00 + Frt

Prod. Code XMAG150

LIFE MAGAZINE
$11^{1}/_{2} \times 14^{3}/_{4} \times 15^{3}/_{4}$
Holds 60-65 Life Magazines.

2	$12.70
5	27.60
25	101.80
50	177.75
100	258.00 + Frt

Prod. Code XLM65

COMPACT COMIC
$7^{3}/_{4} \times 11 \times 15$
Holds up to 200 Comics.

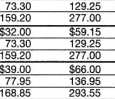
2	$9.40
5	21.05
10	32.65
25	67.45
50	100.00+ Frt
100	180.00+ Frt

Prod. Code XCC200

LONG COMIC
$7^{3}/_{4} \times 11 \times 26$
Holds up to 300 Comics.

2	$12.20
5	26.55
10	48.20
25	106.40
50	141.50+ Frt
100	250.00+ Frt

Prod. Code XLC300



OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED
PLEASE Money Orders and orders charged to MC/VISA are usually shipped within READ 2 business days. All sizes in stock at all times. Because we are manufacturers we can make any size bag. If you need a size not listed, please call for a price quote.

States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10%.
Please send street address, **no box numbers**. All prices subject to change without notice. All bags have 1-1/2" flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada, & Foreign. Call for price quote. Not responsible for typographical errors.

PLEASE CHECK APPROPRIATE BOX:
- ❑ MONEY ORDER
- ❑ CHECK ENCLOSED
- ❑ CHARGE TO MY VISA / MC
- ❑ SEND C.O.D. ADD $5.25

CREDIT CARD

C.O.D.

SIGNATURE
DAY PHONE ( )
EXP. DATE
CARD NO.

QUANTITY	MIL	PRODUCT CODE	DESCRIPTION	PRICE

NAME
STREET ADDRESS — SUB TOTAL
CITY STATE ZIP — C.O.D. orders add $5.25
All orders under $25.00 add $4.00
NO POST OFFICE BOX NUMBERS FOR RPS DELIVERY — NY State Residents add 8% Sales Tax
Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.
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Check out these PREVIEWS Exclusives!

Available in the JANUARY issue of **PREVIEWS**!
Be sure to request these products now from your favorite comic shop! Available only in limited release!

PREVIEWS EXCLUSIVES

DANGER GIRL ABBY CHASE PREVIEWS EXCLUSIVE RESIN STATUE

A Previews Exclusive! Hand-painted and ready to display! In cooperation with J. Scott Campbell himself, D-Boy, Inc. presents this high-quality hand-poured, cold-cast resin statue. Working from Campbell's design, sculptor Sam Greenwall has brought the bodacious secret agent girl to life as a 12" tall statue, mounted on a highly-detailed base! Each statue is individually numbered and comes with a Certificate of Authenticity. Limited to 3,000 pieces.

175.00
JAN002503I

GHOST IN THE SHELL PREVIEWS EXCLUSIVE REPAINT FIGURES 2-PACK

A Previews Exclusive — Imported from Japan! We're proud to offer American collector's this *Previews Exclusive* pack featuring two different figures of the sexy cyborg, Lt. Kusanagi, from Masamune Shirow's anime/manga classic, *Ghost in the Shell!*. Both figures (redecorated for this exclusive 2-pack) feature cool detailing and limited articulation. Both stand approximately 7" tall and feature an accessory weapon. Original Japanese packaging.

27.00
JAN002480H

PREVIEWS SHARED EXCLUSIVES

NIGHTMARE BEFORE X-MAS "SCREAMING" JACK DOLL

Imported from Japan! The third in this exclusive series! Imported from Japan! If you can't get enough of the *Nightmare Before Christmas* and its long and lanky protagonist, then read on, 'cause we're ready to make your millennium! Presented here is the third in our exclusive year-long program of *Previews* Exclusive *Jack Skellington* collector dolls! Each month, *Previews* will bring you an all-new Jack doll, complete in a differently colored collector's coffin (the only "coffin" Jacks to be released in 2000!)... that's a new Jack each and every month throughout 2000 and beyond! This month, "Screaming" Jack in a blue coffin box is offered! Jack stands approximately 15" tall, is articulated, dressed in a cloth suit, and comes "entombed" in his own coffin display box.

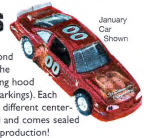
49.95
JAN002492H

DC SUPER-HEROES BLUE BEETLE & FLASH ACTION FIGURE 2-PACK

A Previews Shared Exclusive with Hasbro Online! Here's a super pair of heroes originally designed and sculpted for Hasbro's defunct *Total Justice* line, now finally released to collectors as this cool figure 2-pack. Both feature dynamic poses and limited articulation. Plus: the set comes with a miniature figure of The Atom! Window box packaging.

17.99
JAN002400H

PLAYBOY PLAYMATE MARCH DIE-CAST CARS



January Car Shown

A Previews Exclusive! Here it is! The perfect mix of hot cars and hot women! This is the third in our series of Playmate cars that correspond to the month's Playmate. March's lovely Playmate's photo will grace the hood of a detailed 1/64 scale die-cast car. Each car features an opening hood and real rubber tires (with manufacturer markings). Each car also comes packaged with one of three different center-fold trading cards. Each car is blister-carded and comes sealed within a clear clamshell package. One time production!

9.49
JAN002452H

DIAMOND SELECT

LADY DEMON COLD-CAST RESIN SCULPTURE

A Diamond Select offering! Lady Demon — the mysterious and beautiful creature from Hell, once thought to be a part of Lady Death and betrothed to Lucifer — she now posseses the soul of a mortal woman. You can now possess her as a beautiful cold-cast resin statue, expertly crafted by master sculptor Sam Greenwell. Standing over 15" tall, Lady Demon stands atop a demonic base and stares mesmerized at her sensual reflection in an actual mirror. Brought to you by Eternal Toys and Diamond Select Toys, Lady Demon comes packaged in a custom box with a Certificate of Authenticity. Limited to 3,500 pieces. Also available as a Deluxe Artist Proof Edition (ready to display) that's limited to only 400 copies. Super rare, and super cool!

175.00 /300.00
JAN002507-08I

LOOK FOR THESE EXCLUSIVE ITEMS ALSO IN THIS ISSUE!

More Previews Exclusives!
- Astro City Series 1 Previews Exclusive Action Figures (OA)
- Bone "Repaint" Action Figures (OA)
- Bone Action Figures (OA)
- Buffy the Vampire Slayer Official Magazine Previews Exclusive Cover Edition #8
- Marvel History: The Modern Age Action Figures (OA)
- Offical X-Files Previews Variant Cover Edition #14
- Thorn Previews Exclusive Action Figure (OA)
- Top Cow Series II Previews Exclusive Sara Action Figure (OA)
- Faust: Singha's Talons #2 Previews Exclusive Wraparound Cover Edition
- Faust: Singha's Talons Prism Foil Previews Exclusive #1/2

Diamond Select
- Buffy The Vampire Slayer Dolls (OA)
- Gen13 Series 2 Action Figures (OA)

Shared Exclusives!
- DC Super Heroes Doctor Polaris & Green Lantern Action Figure 2-Pack

Specialty Market Exclusive!
- Kabuki Action Figure

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